

SQUARE DANCING

NOVEMBER, 1974

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*THIS MONTH
A LOOK BACK and
A LOOK AHEAD*

official magazine of The **Sixth Order** AMERICAN SQUARE DANCE SOCIETY

It's a Busy Time for Square Dancing!

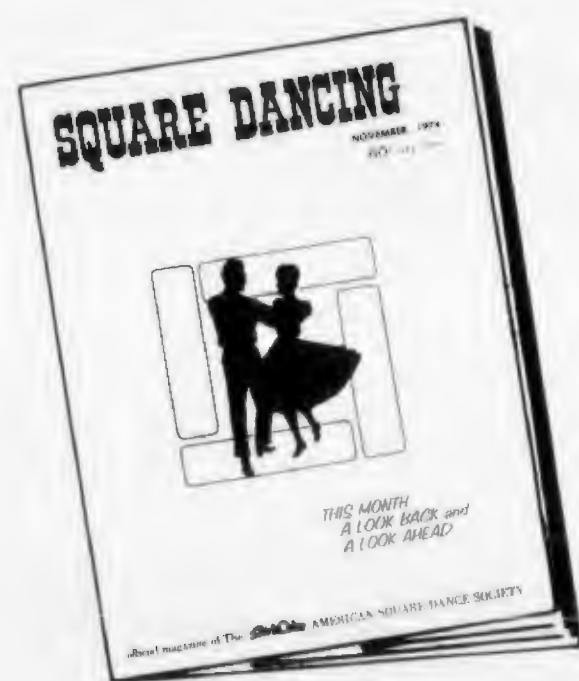
MANY OF OUR PAST NOVEMBER ANNIVERSARY ISSUES have reported on major projects that the square dance world or The American Square Dance Society had completed or were about to embark on. Not too long ago we announced the start of an in-depth study of this activity by a Gold Ribbon Committee, and then, a year later, also in the November issue, we reported the findings. One year the big story was the start of CALLERLAB. Another year it was LEGACY. All of this simply points up the fact that there's *always* something big happening in the square dance world.

This month, when we might be ringing the bells on our 26th Anniversary Issue, we're pausing just long enough to mention the fact that it's our birthday and then it's "back to business." At the present time square dancing is smack in the middle of several major projects — projects we've been mentioning in these pages for a number of months and which will be in the spotlight for much of the coming year.

For one thing, we have a "natural" when it comes to telling the non-dancing world about square dancing. The United States of America celebrates its 200th Birthday in 1976 and, as you're aware, square dancing will be a part of the birthday party. More about that later.

LEGACY, which started off in Cleveland, Ohio, in grand style will be holding its second international four-day meeting in that city next May. In case you've forgotten, LEGACY is the invitational group made up of leaders who represent every phase of the square dance activity. They're an inspired group and you'll be reading about them as time goes on.

Then, of course, there's CALLERLAB — The International Association of Square Dance Callers, which will be holding its second Convention in Chicago in the Spring. And there's the year long "Be a Better Dancer" program which starts next month, and the Ten new PLUS Basics announced on page 12. And, of course, there's more. But this will give you a little idea of what lies ahead — in this issue and all during 1975.



Our cover this month features the SIOASDS Decal which is being sent to members with their 1975 dues letters.



AS I SEE IT

bob osgood

November, 1974

IF YOU WERE SQUARE DANCING back in 1947 or 1948 you'll remember that a series of circumstances played a major role in getting this activity off and running. It was the period just following World War II. Young men released from the Armed Forces were being reunited with their wives and families and were moving to newly constructed housing areas as quickly as they could be built. It was a time for discovering neighbors and for making new friendships. And it was a perfect time for Square Dancing to enter the scene.

And enter the scene it did. Classes filled in one night. Twenty or more squares in a beginning class was the rule rather than the exception. One adult education night school employed two callers and started classes in two side-by-side gymnasiums on the same evening. The waiting to register lines started out at six p.m. and extended around the block by seven. And both classes were filled by starting time. Twenty-five squares in each one.

The boom period for square dancing descended on different areas at different times over the next four or five years. Eventually all of North America and many areas overseas got

caught up in the excitement and tens of thousands of people became square dancers.

By the Sixties things had calmed down to "normal" proportions. In most areas there was no shortage of competent callers and there seemed to be enough facilities to house the classes and clubs. Then, in the last four or five years a few areas began crying the blues. "We're rattling around in our halls," some said. "We're only getting a handful to join our classes," reported others. And it was quite apparent that another miracle was needed.

Miracle Number One — Coming Up

The problems with the economy and the devaluation of the dollar that are hitting us all in the pocketbook and "on the dinner table" may very well offer a big boost to square dancing. Earlier this year we began to get reports that fall square dance classes were up in attendance. And club attendance is improving too. Folks who were tired of spending \$20.00 for dinner and a show were finding that a square dance for about \$3.00 per couple, including refreshments, was a *great* bargain. Those shelling out a couple of dollars for a square dance class were getting their money's worth. They



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GENERAL STAFF

Advertising and Editor	Bob Osgood
Editorial Assistant	June Berlin
Administrative Assistant	Ken Kernen
Dancers Walkthru	Becky Osgood
Processing	Joy Cramlet
Circulation	Sharon Kernen and Mary Mayor
Art Consultant	Frank Grundeen
Photographic Consultant	Joe Fadler
Art Advisors	Chas. Dillinger Assoc.

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were having some of the greatest fun times they had ever experienced. And so it may be that the trying economic times facing many parts of the world may direct a large crop of new square dancers into our classes and clubs in the coming year.

Miracle Number Two

"If only we could afford a first-rate advertising or publicity campaign to let non-dancers know about square dancing!" How long we've heard this cry. Evidently no one is going to donate several million dollars needed to employ a top rated advertising agency to do the job, but that is no great problem. We can get the same deal for free — *if we work at it.*

1976 (that's only a year away) will mark the Bicentennial of the United States. All during the coming months you'll be reading about the official events that will tie in with the celebration. *And square dancing is one of them.* To be specific, the 25th Annual National Square Dance Convention, June 24, 25 and 26, 1976, set for Anaheim, California, has been singled out by the U.S. Bicentennial Commission as an "official" Bicentennial event and the whole activity can benefit from the year-long buildup.

We look upon the coming months as a great opportunity to (1) tell the world about square dancing and (2) learn more about it ourselves. To help accomplish this we're going to suggest a *special heritage project.*

Wherever you live in the U.S. there's a good chance that square dancers in your area will be called upon to take part in local, regional and state pageants depicting American history in song and dance. Anticipating this, SQUARE DANCING magazine, with the assistance of a number of authorities in the field is going to run a series of articles on Square Dance History. We'll tell you a bit about the areas where these pioneer dances came from. We'll select a dance or a series of dances from each area, describe them for you, include the calls and with the help of Walt Disney Studios and some of the other Hollywood Studios, show the types of costumes that might have been worn when these dances were fashionable.

We can see some very interesting side benefits coming from such a project. We imagine that in more than one area dance researchers will uncover some rather unique bits of dance heritage that have been all but forgotten over the years. Some group in Abilene, Texas, is

going to re-discover the "Abilene Lift." Some of today's callers are going to learn to call as their grandfathers did, without benefit of microphone and with no public address system. Some of you ladies will discover all over again what it's like to dance in full, hoop-skirted dresses.

Perhaps when the celebrating is all over we may all keep a portion of this rich heritage alive and pass it along for new generations to enjoy.

And you enthusiasts in other countries, please join us in *our* nation's birthday party. To be sure, we're opportunists. We look upon this period as a one-time chance to gain great publicity for this activity. And we'd feel the same way about it if it were to all happen in your country instead of in ours. Once, not long ago, we heard that Canada might issue a Square Dance Stamp. Another time it looked like New Zealand might do the same thing. Great! It doesn't matter so much how people learn about square dancing, just as long as they *do* learn!

HOW and WHAT We Dance

A FEW YEARS BACK we determined, with considerable help from a number of callers, association officers and the results of a questionnaire, that one of the prime reasons people gave for dropping out of this activity was that there was just *too much language*, too many terms for the dancer to memorize. The new dancer, in going through beginners' class, would be taught the 75 basics. Then, thinking the learning period was over, he'd move into club dancing only to discover that the learning process would continue on and on.

Because there appeared to be so much to learn, the emphasis went from quality to quantity and while there were great numbers of dancers who could do hundreds of movements, there were also great numbers who couldn't do too many of the movements with any semblance of good styling.

This past year, at its initial Convention in St. Louis, CALLERLAB provided a clearing house as a means of screening the several hundred terms being "invented" each year and as a result will be suggesting no more than a total of eight for "mainstream" club dancing during any given year. (See the article starting on page 7.)

To augment this realistically, The American Square Dance Society has, by way of a special poll taken of a large number of caller-leaders, produced a list of Ten PLUS Basics which, when added to the 75 Basics taught to beginners, pretty well sums up what "mainstream" club dancers are doing at this point in time. The idea is to update the Ten PLUS list once each year, using the CALLERLAB recommendations but at the same time holding the PLUS list at Ten. We hope this will be a "Giant" step in the right direction.

Step number two follows close behind. Being among those who are concerned with the lack of current styling and standardization, we're starting a new picture series that will run during the coming year and which will point out ways of becoming a better dancer. Body mechanics, arm and hand holds, correct timing — all will enter into the series.

After these two programs have been in use for a year we will have an opportunity to check on their effectiveness and at that time institute any necessary changes.

How We Get New Members

DURING THE COMING twelve months we hope to accomplish something we've neglected recently. We plan to put into action a full-scale program to gain new readers for SQUARE DANCING magazine and new members for SIOASDS. At the bottom of page six is our 1974 gift offer. Please look it over and remember that a year's membership in The American Square Dance Society (including 12 issues of SQUARE DANCING magazine) is a great gift for a friend and it costs only \$6.00.

Also The Sets in Order American Square Dance Society Membership Representative's program is now in effect. If you'd like to help "sell" memberships to friends and in that way help us in our enlargement program — write us indicating "Reps Program" on your envelope. Incidentally, if you've written before, please be patient. You'll be hearing from us soon.

A Few Notes from the Office

THINGS ARE NEVER VERY QUIET out this way and the past 12 months have been among our wildest! We've added to our "family" Mary Mayor and Sharon Kernen in our front office,



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and Ken Kernen who has been an A-Number-One help in many key assignments has been with us one year. With these *additions*, we're sorry to have two *subtractions*. Polly Abraham, with us since 1962, left us to become Mrs. Ross Reeder (Ross has been a friend of ours for more than 25 years). And Marvin Franzen, after 19 years as manager of our Advertising Department and Caller's Supply among other responsibilities, has left and will be taking life easy. *We'll miss them both!*

This time a year ago we were about to release the new Caller/Teacher Manual for Contras, written by Don Armstrong. The first printing was 50% sold out before the first volumes were put into the mail. Then, of course, there was the first CALLERLAB Convention in April which culminated several years' work. (Isn't it satisfying to have something that so many worked so hard on for so long come off so well!) And immediately after the Convention (three days later, as a matter of fact) it was off to the Orient with Bob and Roberta Van Antwerp and 80 square dancers. Next came Washington State's great annual Festival in Seattle in early June. We'll never forget the thrill of seeing several thousand doing a contra

dance in that giant arena. Finally, another great National Convention experience — this time in San Antonio, Texas.

And we mustn't overlook three great Asilomar Vacation Institutes — all "sold out." And, by the way, 1975 marks the 25th Anniversary of these Sets in Order sponsored square dance vacation experiences. They've all been good but somehow we feel they've even been getting better in the last few years. Asilomar is also the site for the Annual West Coast Callers' School which will soon announce its dates for the coming two years.

And what do we have on the docket for the future? Our best answer is *plenty!* There'll be more of the same and then some that's altogether different. Almost ready for release is Bob Ruff's and Jack Murtha's new LP recording that is supplemental to their #6001 Teaching Album. Then, soon, we hope to have Don Armstrong cut a brand new Contra LP which a number of you have been waiting for. And after promising for a number of years, we're aiming for 1975 to be the year for a new Handbook about teaching square dancing to the handicapped. 1975 will also be the year when the LeClairs and the Chaffees host another capacity ten square delegation to the Orient. Looks like a busy year — doesn't it?

Of course, the Caller's Textbook will con-

tinue as a regular part of this magazine each month until we reach a point where we feel we can stop long enough to reprint what we have as a separate volume. . . . The Archive Centers project which put more than 50 complete sets of Sets in Order (SQUARE DANCING magazine) into locations around the world will be doing more in this line in 1975. . . . The new, enlarged Square Dance Directory will be included in our August, 1975, issue. This is a *service project* of SIOASDS and there is no charge. Please send us changes of officer and editor listings as soon as they occur. . . . The 1975 Coordinated Square Dance Week (set to start the 3rd Monday and end the following Sunday each September) will be September 15 through 21, 1975.

And that brings us up to the present. This month we answer some long-standing requests. As a club officer or caller you may have wondered just what to do in case a physical emergency occurs at your club. Becky has compiled some practical suggestions starting on page 18. For those of you dancers who have asked for suggestions about *how to start calling* and for you who have been following the *battle of the basics*, you'll find articles of interest in this issue.

Thank you for joining us on this, our 26th Anniversary issue!

Give a **MEMBERSHIP** to a friend The **PERFECT GIFT** for a square dancer

WHAT MORE SUITABLE GIFT for a square dancing friend could you possibly find? With a year's membership in The Sets in Order American Square Dance Society your friend will be reminded of your thoughtfulness each month when his copy of SQUARE DANCING arrives in the mail. Add to this the fact that he'll receive his own Premium Certificate which entitles him to obtain any or all three of the 1975 Premium LP Records and the special set of two caller-accompaniment records. Remember, to be in time for Christmas the gift order must be received by December 9, 1974. If the recipient of your gift is already a member of SIOASDS his present membership will be extended for another year.

There's bound to be something of interest

and value in each issue of SQUARE DANCING, regardless of whether the recipient is a caller, dancer, newcomer or old-timer. Your gift will be appreciated by everyone who is concerned and interested in the Promotion, Protection and Perpetuation of the square dancing activity. Of course, your efforts to introduce SQUARE DANCING to others is always appreciated.

Congratulations,

A Gift Membership in
The Sets in Order AMERICAN SQUARE DANCE SOCIETY
has been presented to you by

You will be receiving the Society's Official Publication SQUARE DANCING each month during the coming year

This gift card goes to the new member.

A Look at the BASICS—1975

- trace a bit of history
- the basic 75 - two lists
- the new PLUS TEN List



ONE OF THE PRIME TENDENCIES of modern American-style square dancing is *change*. This is not to infer that change is necessarily progress but nevertheless constant and continuous change has been the pattern for this activity since the early days of its resurgence. Who today can dance the Varsouviana, the Black Hawk or Heel-and-Toe Polka? Can you do a Do Si Do, a Grapevine Twist or even Riptide? These were the staple ingredients of square dancing only a few years ago.

While the changes have been gradual, they would seem enormous to a Rip Van Winkle who took a twenty-five year snooze back in 1949. Mr. Winkle's club of a quarter century ago would have danced very little that would appear familiar to today's dancers. Although the new trend of all-work dances was just starting, the emphasis was still very much on the single visiting dance.

**The first couple out to the couple on the right
Around that couple and swing at the wall
Thru that couple and swing in the hall
Now circle up four and here we go
Break that ring with a do si do**

Those brave souls, the callers looking for variety, sent couples one and three out to the right simultaneously to do the action. Or, daring even more, a caller would have one go out to the couple on the right, do the movement, then move on to couple three and repeat the same thing. Then, as one moved on to couple four to repeat the action, couple two would "follow-up" and move out to the right to do the dance with couple three. Apparently dancers were showing their restlessness in having some couples stand around idle while others worked.

The trend, too, was toward dances that would have all four couples working simultaneously. Four Gents Star, Arkansas Traveler, The Route, were samples. With them came the singing calls that proved to be the natural transition from the traditional to today's contemporary square dance. Alabama Jubilee, as some of you will remember, was a good example of *everybody* keeping busy *all* of the time.

But the biggest shock to the awakening Rip Van Winkle would be the change of terminology. Under today's definition of a basic, the dancers of twenty-five years ago got by with a relatively few. Allemande Left, Grand Right and Left and Promenade would be on the list. Right and Left Thru, Ladies Chain, Do Sa Do, Do Si Do, would have to be included. Star By the Right, Back By the Left, Star Promenade, Around Just One, Sashay, Split That Couple, Go Forward Up (and come on back) Around One (Two, Three) To a Line Do Paso, etc. would have to be others.

Of course, Rip might remember that 1949 was the time when some brand new movements were making the scene. All Around Your Left Hand Lady, See Saw Your Pretty Little Taw, would rank high on the list of new inventions. Allemande Thar, Throw in the Clutch (And Put 'Er In Low) were newcomers.

Back in those days the trend hadn't yet gone to new terminology. The vast, almost unending collection of dances relied more on descriptive terminology. "Turn the right hand lady with a right arm round, then turn your partner with the left arm round, etc.," were familiar directions for a good share of the

dancing. Then, too, there were many completely nondescriptive calls that dancers memorized and callers often stumbled over.

**Roll the barrel
Tap the keg
Save the oyster
Break the egg
Open the book
And write the check
Turn inside out
Go on to the next**

Think that one's nondescriptive? Try this one.

**Duck in the hole with an old barrel roll
Make a hoop with a backward loop
Roll the barrel down the hill
Duck right out, swing the opposite Jill**

These were not kids' dances nor were they necessarily novelties. They were bonafide, honest-to-goodness calls. And they were typical of the late traditional/early contemporary era.

In between the period of traditional and contemporary dancing there was a phase where great ingenuity was expressed. Patterns were woven with existing basics that were every bit as challenging as today's patterns. But the challenge was of a different nature. The calls were descriptive. The vocabulary relatively limited. Here, for example, is one of hundreds created by the late Jim York, which caused even the most experienced veterans to "listen closely."

**(Get in a regular allemande thar star)
Back up boys in a right hand star
Spread that star but not too much
Box the flea and throw in the clutch
Go twice around on the heel and toe
With the same little girl do paso
It's her by the left, corner by the right
Her by the left, a left hand around
Four gents star across the town
Turn the opposite lady with a left allemande
Partner right, go right and left grand**

The early 1950s that saw the big boom in square dancing, not only in North America, but in Australia and other countries, was also the transition period. Callers got away from memorized patterns and became involved in basics. Where previously dancers learned a set routine, they now were taught basic movements and learned to follow the extempo-

aneous calls which were formed by groupings of these basics. Early in this changeover period came the Cross Trail and the Square Thru.

The gradual growth suddenly became an explosion. Combinations of existing movements were grouped and given a new name. Although many of the movements were themselves relatively simple, they did require that a dancer be taught just exactly what he was supposed to do when told to Box, Slide, Fold, Peel, Zoom, Rip, etc. At first the addition of a few new terms made it fun, but eventually it became clear that for a dancer to keep up with all of the latest and greatest he must dance virtually every night in the week.

It wasn't enough just attending the local club and dancing the new figures being presented by the home club caller. Each club caller was presenting new movements to his dancers, but the new movements presented by the different callers were not always the same ones.

If, in the period of one month he were taught four new terms by his own caller on Monday nights, he might visit another club on Tuesday nights and get four different movements. A third caller, calling for a third club on Wednesdays, learned another four terms, and suddenly the dancer's patience and his ability to retain an endless number of basics had been exhausted. For the caller it may not have seemed like too big a deal. "What's all the fuss? I've only introduced four new movements this past month." But for the dancer it was an entirely different story.

As the influx of new terms continued with no apparent indication of a slowdown, the distance from beginner to "high level" dancer became a mammoth chasm.

As time went on and more and more movements were introduced, it became evident that only those with unlimited time to spend square dancing would be able to keep up. Not surprisingly the ultimate goal for any dancer became that point where he knew *all* the latest movements. Soon it became apparent that for even the most ambitious, if they were to be away for a week or two or for some reason had to temporarily drop out of square dancing, catching up, learning all the new movements that had crept into the picture dur-

(Please turn to page 10)

THE TWENTY-FIVE BASIC FAMILY GROUPINGS OF AMERICAN SQUARE DANCING

Here is how the 75 basics appear when divided into twenty-five family groupings. The suggested teaching order of each of the basics is shown in parenthesis following each of the basics.

- | | | |
|--|--|---|
| <p>Preliminary Language
 Circle Left and Right (1)
 Walk (Shuffle) (2)
 Honors (4)
 Square Identification (9)</p> <p>(1) Do Sa Do Family
 Do Sa Do (5)
 All Around Left
 Hand Lady (26)
 See Saw Pretty Little
 Taw (27)</p> <p>(2) Swing Family
 Waist Swing (6)
 Arm Turns (12)
 Allemande Left (14)
 Courtesy Turn (16)
 Do Paso (18)
 Turn Thru (51)</p> <p>(3) Promenade Family
 Couple Promenade (7)
 Single File Promenade (8)
 Wheel Around (37)
 Single File Turn Back (39)
 Half Promenade (46)
 (Couple) Backtrack (48)</p> <p>(4) Pass Thru Family
 Pass Thru (29)
 Double Pass Thru (63)
 Pass to the Center (74)</p> <p>(5) Couples Separate Family
 Split the Ring (10)
 Couples Separate (13)
 Separate and Go Around
 One (30)
 Around One to a Line (34)
 Cloverleaf (66)
 Peel Off (73)</p> <p>(6) Stars Family
 Right Hand Star (21)
 Back by the Left (22)
 Star Promenade (23)
 Hub Back Out —
 Rim In (24)</p> | <p>(7) (Allemande) Thar
Star Family
 (Allemande) Thar
 Star (40)
 Shoot That Star (41)
 Wrong Way Thar (52)
 Slip the Clutch (53)</p> <p>(8) Grand Right and
Left Family
 Grand Right and Left (11)
 Weave the Ring (11)
 Turn Back from Right
 and Left Grand (50)</p> <p>(9) Right and Left
Thru Family
 Right and Left Thru (19)
 Eight Chain Thru (54)</p> <p>(10) Two Ladies Chain Family
 Two Ladies Chain (17)
 Ladies Grand Chain (20)
 Ladies Three
 Quarter Chain (49)</p> <p>(11) Dixie Chain Family
 Dixie Chain (69)
 Dixie Style (71)</p> <p>(12) Sashay Family
 Rollaway (Whirlaway)
 Half Sashay (42)</p> <p>(13) Turn Unders and
Twirls Family
 Promenade
 Flourishes (28)
 Frontier Whirl
 (California Twirl) (32)
 Box the Gnat (38)
 Star Thru (47)</p> <p>(14) Cross Trail Family
 Cross Trail (36)</p> | <p>(15) Arch and Under Family
 Dive Thru (Inside Arch —
 Outside Under, Dive to
 the Center) (33)
 Ends Turn In (Out) (35)
 Substitute (70)</p> <p>(16) Square Thru Family
 Square Thru (45)</p> <p>(17) Balance Family
 Forward and Back (3)
 Balance (43)
 Alamo Style (44)
 Ocean Wave Balance (55)</p> <p>(18) The Line Family
 Bend the Line (15)
 Circle to a Line (25)
 Cast Off (65)</p> <p>(19) Centers In Family
 Centers In (64)</p> <p>(20) Grand Square Family
 Grand Square (31)</p> <p>(21) Wheel and Deal Family
 Wheel and Deal (62)</p> <p>(22) Circulate Family
 Circulate (57)</p> <p>(23) Ocean Wave Family
 Ocean Wave (55)
 Swing Thru (56)
 Spin the Top (60)
 Spin Chain Thru (72)</p> <p>(24) No Hand Movements
Family
 Run (58)
 Trade (59)
 Trade By (61)
 Slide Thru (67)
 Fold (68)</p> <p>(25) Tag the Line Family
 Tag the Line (75)</p> |
|--|--|---|
- When grouped in this manner, the 75 Basics show up in their family classifications. For a workable, suggested order of teaching, note the numbers in parentheses after each of the Basics, which correspond with the teaching sequence shown on page 10.

ing their absence, was a virtual impossibility.

In 1968 SIOASDS, concerned along with others at the trends being taken with the activity, appointed a Gold Ribbon committee to study, not only the basics, but many phases of square dancing. As a result of this study, a committee of more than 200 callers sifted through the then existing movements and being guided by the list of basic movements published since the mid-fifties by Sets In Order, came out with a progressive list that could be taught in ten weeks of lessons. A short time later a further study was made to determine an additional 25 basics that could be added to the initial list so that the total could be taught in a period of nine months. These lists, *The Basic Movements of Square Dancing* (1-50) and *The Extended Basics* (51-75), became the basic point of reference for square dancing.

If boiled together the 75 terms grouped as families resulted in 25 divisions (see the family chart, page 9).

Having utilized the list in this form for a number of years, it became apparent that the callers wanted and needed a suggested order of teaching these same movements. It was apparent that to teach *all* of the basics in any one family, one right after the other, would not be a logical teaching progression. And so, another extensive study was made with the result that all of these 75 basic terms were placed into a *suggested order of teaching*.

A Good, Workable List

The purpose was not to arbitrarily take 50 movements and say that these 50, or any 50, could be taught in ten weeks, but that this particular list of 50 terms could, as a matter of fact, be taught in that period of time. The first 14 basics are suggested to be taught on the first night alone. When placed into a suggested order of teaching and divided into a series of lessons, the entire collection of 75 basic movements shapes up as you'll see on the following list.

1. Circle Left and Right
2. Walk (Shuffle)
3. Forward and Back
4. Honors
5. Do Sa Do
6. Waist Swing
7. Couple Promenade
8. Single File Promenade

9. Square Identification
10. Split the Ring — One Couple
11. Grand Right and Left/
Weave the Ring
12. Arm Turns
13. Couple Separate
14. Allemande Left
15. Bend the Line
16. Courtesy Turn
17. Two Ladies Chain
18. Do Paso
19. Right and Left Thru
20. Ladies Grand Chain
(Four Ladies Chain)
21. Right Hand Star
22. Back by the Left
23. Star Promenade
24. Hub Back Out — Rim In
25. Circle to a Line
26. All Around Left Hand Lady
27. See Saw Pretty Little Taw
28. Promenade Flourishes — Twirls
29. Pass Thru
30. Separate — Go Around One — Two
31. Grand Square
32. Frontier Whirl (California Twirl)
33. Dive Thru
34. Around One to a Line
35. Ends Turn In
36. Cross Trail
37. Wheel Around
38. Box the Gnat
39. Single File Turn Back
40. (Allemande) Thar Star
41. Shoot that Star
42. (Rollaway) Half Sashay
43. Balance
44. Alamo Style
45. Square Thru
46. Half Promenade
47. Star Thru
48. Couple Backtrack
49. Three-quarter Chain
50. Turn Back
from a Grand Right and Left
51. Turn Thru
52. Wrong Way Thar
53. Slip the Clutch
54. Eight Chain Thru
55. Ocean Wave
56. Swing Thru
57. Circulate
58. Run

59. Trade
60. Spin the Top
61. Trade By
62. Wheel and Deal
63. Double Pass Thru
64. Centers In
65. Cast Off
66. Cloverleaf
67. Slide Thru
68. Fold
69. Dixie Chain
70. Substitute
71. Dixie Style
72. Spin Chain Thru
73. Peel Off
74. Pass to the Center
75. Tag the Line

The logical teaching order does not necessarily mean that this is the *only* order. Few callers perhaps would teach continuously by exactly this order of progression. However, it is above all a logical and workable order and for those callers who have not yet developed such a list for themselves, this indeed can be, and is proving to be, the answer.

One of the projects created by the ever increasing number of new experimental movements has been the use of *frequency checks*. This means that a number of dances, festivals or conventions are audited with *monitors* counting the number of times various movements are called. They then suggest, on the strength of this, that because certain of the movements are not called as often as others, that they be dropped from the lists of basics. There have even been some suggestions made in the past year that terms such as Do Sa Do, Allemande Left and Right and Left Grand be eliminated because they were being used less and less. If this tendency were universally put into practice, very conceivably within a period of five years of "sleep" our Rip Van Winkle might awaken to find *nothing* remaining of his once familiar square dance vocabulary.

A Point of Reference

The one significant insurance against an activity that could change that radically over a period of a few years is the list of Basics and Extended Basics. These 75 movements when taught to all new dancers, when used in school systems and practiced throughout the world, provide a *universal point of reference* for the activity.

It may be that some of the terms found in basics 1 to 75 may experience periods of dormancy only to be brought up once again into mainstream dancing. Having learned some of these movements a new dancer will, in the process of learning, have mastered the art of listening, of reacting automatically, and of *thinking* like a square dancer. It may well be that once having completed his learning period he may find that some of these movements he has learned are not in mainstream club dancing at the moment. But, having learned them, they served their purpose as a part of his learning process.

The world outside the square dance class may be a different matter. There are many directions for the new dancer to travel. He may take the workshop route and eventually become a part of the challenge dancing crowd. The greatest majority, however, will fit into what is known as mainstream club dancing.

What is Mainstream?

The *typical* club dance where people go to enjoy a good evening of dancing with their friends is essentially not a workshop evening. The caller programs the night for enjoyment and draws upon the 75 basics and a few additional, currently popular movements for his calls. This is essentially a "mainstream" club dance.

A recent check of a wide cross section of the United States and Canada indicates that not all so-called mainstream dances utilize the same limited list of additional movements. In checking closer, it has been discovered that there are enough similarities to come up with a list of additional movements currently being used in mainstream club dancing. With a large number of callers it was determined that a list of limited size which could be updated once each year might just provide the guidelines callers of mainstream groups are looking for.

In order to arrive at a list of the most used PLUS basics, research and the questioning of a large number of callers resulted in 21 terms as a starter. During the late summer a questionnaire was sent out to a representative list of callers in North America and overseas. a large number of callers it was determined any one of the terms by simply leaving it on his list and to cross out any of those that he felt did not belong in the list of PLUS terms

for mainstream dancing. (Movements in addition to the 75 basics).

In addition, the callers being polled were asked to add any additional movements which they felt belonged on the list. In all, 43 terms were considered. The response by deadline time was extremely impressive.

The research proved that those movements which were *favorites* appeared on better than 80% of the questionnaires tabulated. The balance seemed to thin out rather rapidly. On this basis we would like to suggest the following list as the 1974-1975 PLUS Basics for *mainstream club dancing*.

The First PLUS TEN List

As a result of the study and poll, these ten (with percentage of votes in parentheses) make up the initial list.

Curlique (100%)
Flutter Wheel (100%)
Sweep A Quarter (100%)
Walk and Dodge (98%)
Scoot Back (94%)
Circle to a Two-Faced Line (90%)
Veer Left or Right (89%)
Zoom (88%)
Fan the Top (81%)
Turn and Left Thru (81%)

With such a list of TEN PLUS movements, mainstream dancing can have its *reference point*. As a means of feeding new material into this board plateau, callers can avail themselves of the new clearinghouse service being offered by a special committee of CALLERLAB. In this program a number of callers regularly screen the new experimental movements. At the end of each three months they ballot and determine which, if any, of the movements should be suggested by them as the recommended terms for mainstream dancing for the coming three months. If, in the evaluation of the committee there are not two movements that fit their definition then one, or possibly none, may be suggested for the coming period.

Using the combination of the 75 basics, the list of TEN PLUS basics and the CALLER-

LAB quarterly suggestions, there is now a potentially workable system for mainstream club dancing everywhere.

Of course the system needs to be tried for a while and any *bugs* eliminated. In checking back we notice the tendency for some areas to go strongly for some new movements, while these same movements are virtually ignored in others. Such a project as this would obviously have to be proven on a completely voluntary basis. Nobody wants to be told what he *must* or must not do. The advantages, however, are great.

The adoption of such a program would mean that dancers traveling from one area to another either as visitors, or in making a permanent move, would find no difficulty in being able to dance what is being called at *any* mainstream club dance. Festivals attracting dancers from wide areas would have no trouble in programming dances that *everybody* could dance. Traveling callers touring across the country would have little trouble in planning programs that the majority in attendance could follow.

Much of the success of this program will depend upon the availability of a good selection of *dances* containing these PLUS basics and the current quarterly selections made by the CALLERLAB committee. (The first two movements selected by the Committee are Walk and Dodge and Recycle. These are being presented to dancers by their callers.)

The beauty of the entire program is that there will be no limitation of variety, challenge, or choice. At the end of a year this PLUS list will be up-dated. Movements not in use will be eliminated, while those that have become more popular will move nearer the top of the list. After the quarterly CALLERLAB suggested movements have been in use for a minimum of six months some may possibly be moved into the PLUS list replacing ones that have dropped. To be effective the PLUS list will be maintained at a total of ten. When one PLUS movement is added, one will be dropped.

Remember too, that what we're talking about is *just* mainstream club dancing. The workshop groups and challenge clubs operate differently. However, if this single phase of today's square dancing can have a definite direction — and a simple set of ground rules — many square dancers everywhere will benefit. ■

- ☐ Our Hall Can Hold More Dancers.
- ☐ Our Club Needs a Greater Dollar Income To Meet Expenses.
- ☐ We're Losing Too Many New Dancers.
- ☐ Our Club's Original Enthusiasm Is Missing.

For CLUBS • DANCERS • CLUB CALLERS

It's CLINIC TIME

NO MATTER HOW MUCH is said these days about conventions of dancers or of the International Association of Callers, or of LEGACY, the true focal point and all important triad of square dancing is The CLUB, The DANCER, and The Home Club CALLER. Without these three elements in their proper perspective, the square dance activity as we know it today would cease to exist.

Occasionally when we have been confronted by an enthusiastic association worker we have asked how things were going. Most of the time we are told "Great!" Then we listen as he runs down a list of current activities and accomplishments. The area association is sponsoring a train trip to a neighboring city. The association's Valentine's Day Dance is well under way. The association plans a new newsletter, etc.

Then, all too often when we ask the question, "But how is your club doing?", the answer comes back "Oh, I guess all right. We haven't been there for a number of weeks"; or he might say, "Not too good. The total number of regular dancers is down from what it was a year ago."

Sometime we are going to ask these questions and discover that there are no clubs dancing anymore, but at the same time discover that "... the associations are unusually healthy!" This is a case of the cart before the horse, or the tail wagging the dog.

Whatever it is, it isn't quite right. Without healthy club activity square dancing will find itself in trouble.

This is a good time, early in a new dance season, to begin to search for ways to make our faltering clubs more sturdy and our healthy clubs even healthier. The very nature of square dancing makes it obvious that with different sets of officers the club personality as a whole may change. It is the intelligent club that retains a feeling of continuity in its leadership, that looks for new ways to bring excitement and fun to its members while still retaining the characteristics that attracted its club members in the first place. If you find that you can check any of the boxes at the top of this article, where your own club is concerned, then perhaps it's time for a "club clinic."

List of "Pet Peeves"

In a survey made of club dancers from a number of states recently, the following were a few of the "pet peeves" that these members felt contributed to poor attendance.

The first is a common problem — lengthy club business meetings during the progress of a regular club dance. Naturally routine matters of business must be conducted for the club. A large number of successful clubs find that the business can be handled at a separate

meeting, perhaps on a separate night or maybe just preceding the dance. Often a brief announcement of decisions made at the business meeting is all that is necessary at a club dance. The thing that is important to remember about a club dance is that *the people came to dance*.

Regardless of how many people enjoy workshops, there are also those who enjoy *just dancing*. So, unless the evening is specifically earmarked as a "workshop evening," let it be an evening of dancing. Some clubs include one tip sometime during the program in which a workshop figure is used. Undoubtedly this proves to be satisfactory for this particular club and dancers who attend its regular dances expect this as a part of the format. However, to come to a dance expecting a good time and finding the evening filled with stop-and-go workshopping, often rubs the dancers the wrong way.

"Our clubs members appear to be disinterested in the club's activities." This remark we hear every once in a while. Perhaps what your club needs is more *individual member involvement*. This doesn't mean that everyone has to be president or secretary or treasurer. But it does mean that he needs to feel that he is a *part* of things.



Some clubs have enlivened the group's enthusiasm by holding one or two yearly non-dancing events. A train trip or a bus trip to another city to visit a zoo, to take in a show together or to have a picnic is all it takes to allow these club members to really get to know each other better.

One club has as its structure four geographical segments into which all its members are divided. Each unit or committee takes its turn at hosting two consecutive dances. The planning meetings are non-dance, potluck affairs where not only the planning gets accomplished, but the fellowship and personal

enjoyment rates high. Clubs that have tried projects of this type have been rewarded by memberships who not only come early, talk a lot between tips, but also stick around long after the dance has ended.

Hall Big — Crowd Small

"Our people rattle around in the hall we now use for our club dances." That's a shame. There is nothing more discouraging than dancing five squares in a hall that holds fifteen or twenty unless it is fifteen or twenty squares in a hall that could comfortably accommodate fifty squares or more. If there is room for more dancers, then you have two choices.

First, take a serious approach to finding ways to build up your club attendance. Perhaps you need to look at your guest list potential. Or your club may need to give serious attention to sponsoring a class. Maybe an analysis is needed to determine why more guests do not return and why members do not attend with regularity.

The second choice is to move (if possible) to a smaller hall. Five squares dancing in a hall that can accommodate fifteen squares can be a lonely and sometimes discouraging feeling. These same five squares in a hall that will *just* hold five squares is a different matter. There's no success story like being able to say "Our hall was filled last night." For some reason people tend to be attracted to the square dance hall that is filled to overflowing. You may even find that you have to limit attendance or encourage guests to come "on another evening." The "buzz level" of the group and the enthusiasm created by a hall *filled with dancers* is the best possible news you can circulate.

The problem of not having enough money to pay expenses can also be solved in a number of ways. One is the method just suggested of moving to a smaller hall hopefully available) where the rent may be lower. Perhaps the amount of money your club is charging is below the normal for the area and needs to be reconsidered and possibly increased.

Quite a number of clubs take on yearly money raising projects which help greatly to see the club through lean periods. A number of clubs sponsor one or two big dances a year. They rent a larger hall for the occasion, bring in an outstanding caller from out of the area, charge a little more perhaps, and, as a result, clear enough money to help pay off any nor-

mal club running deficits.

Theater parties in some areas work exceptionally well. If there is a little theater in your area, investigate the possibility of taking over the theater for an evening at a set fee, then sell your own tickets through your club members and let your club pocket the profit.

There are lots of ideas used by other square dance clubs, but look to the money raising schemes used by other types of groups — service clubs, the P.T.A., etc. — and take a leaf from them when it comes to fund raising programs.

Beyond all this, however, the healthy club is one that can support itself, that has a realistic budget, and a full complement of active members to support each club dance. This should be each club's goal.

On the subject of the possibility of your club "losing too many new dancers," here, too, is a case for the need of a good "brainstorming" session. Maybe you need to find out why, if your caller has done a good job, the new dancers coming out of class are staying away from your club. Perhaps the answers won't be pleasant ones to accept.

Maybe it will become obvious that the only reason your club members encourage new dancers to attend classes is to replace those members who have dropped out of your club for one reason or another.

Perhaps after dancing only nine months in their learning stages the new crop of dancers have not yet learned to react automatically, possibly they have not been taught all of the terms and movements being called for your club dancers. Maybe, as a result of their awkwardness or lack of knowledge or polish, some of them are made to feel uncomfortable and unwanted. Any of these reasons is sufficient cause for changes being considered.

A Method That Works

One club of six squares recently celebrated the graduation of nine squares of new dancers from a beginners class it had sponsored. Having had unhappy "transition" in the past, the veteran club dancers decided on a rather unusual action. They met with their club caller, who also happened to be the caller for the beginners, and told him, "Plan the future club dances to the abilities of the new dancers. Use the calls *that they know*. Try to challenge them, of course, with different ways of doing some of the basics that are now part of their vocabulary. But don't worry about us — the

oldtimers. We still enjoy good basic dancing and the prospects of having fifteen squares as opposed to having only six is reason enough for us to be patient and to grow along with those who are new."

Happily, this project did indeed turn out successfully and the club has used this method of bringing in new club members from its classes ever since.

When anyone says to us, "Our original enthusiasm is missing," we try our best to visit their club and to see if we can't find out why. Often we'll discover that the club is being run by a few of the members. Chances are the club treasurer will be easy to spot. He'll have dollar signs in his eyes, one hand out to shake hands with you and the other hand ready to take your money. Little or no effort is made to introduce the guests to the members or vice versa.

Why does a club's enthusiasm and spirit wane? There may be a number of reasons. We have known of clubs faced with this who felt that it could all be solved simply by changing callers. Then a new caller may have sparked things up a bit at the start, but quite soon the situation returned to its former pace.

A change of halls might be thought to be the solution. But even changing the dance location and changing the meeting night did not make up for the lack of spirit. The only real change that can affect a club under these circumstances is a change of attitude. There can be any number of remedies. Perhaps it can be accomplished by the simple involvement of all members in various fun club projects. Each troubled club may require a different solution. But solutions there are and its worth every effort that club members can drum up to find the magic number.

Why not make 1975 your club's year for a new look, a new and more invigorating club personality, a more successful square dance structure? ■





Al Brundage
Connecticut BROWN



Lee Helsel
California BROWN



Announcing the 1974 square dance “Sound Documentaries” (for SIOASDS members only)

WITH THOUSANDS OF FINE CALLERS all over the world from which to choose, the job of selecting twenty-four callers for the coming year's Premium LPs was not an easy one. The two dozen whose faces you see on these pages were the final selections made by the SIOASDS selection board. While a good number of these callers are familiar to a great majority of today's square dancers, there are some names that will be new. That is one reason why these yearly “sound documentaries” are particularly valuable in bringing to square dance enthusiasts everywhere the up-to-date “sound” of square dance calling as it is *today*.

As in the past, calls are divided into ONE the basic (1-50) movements of square dancing, TWO the extended (1-75) basics program and THREE into an LP utilizing a limited number of experimental movements being featured in the contemporary program.

To get any or all of these Premium selections, you need only be a dues-paid member of The American Square Dance Society. When your membership is due for renewal, you will be sent a standard renewal form and also *at that time* you will be sent your 1975 Premium certificate. You will have the opportunity to order one or up to five copies of each of these Premiums. The only charge will be a small fee to cover postage and handling expenses.

Members whose expiration date is earlier than December, 1975, and who would like to receive their premiums now, may arrange to do so. Just send in a request for the pro-rated amount which will extend your membership through December, 1975. When the pro-rated amount is paid, the Premium Certificates will be mailed and you may then order your Premium Records.

Production of these albums was by Ken Kernen of our staff. Serving as MC for the twenty-four callers is the Editor of SQUARE DANCING Magazine, Bob Osgood.



Chuck Bryant
Texas BROWN



Jerry Helt
Ohio PURPLE



Johnny Davis
Kentucky ORANGE



Chip Hendrickson
Connecticut PURPLE



Marshall Flippo
Texas ORANGE



Earl Johnston
Connecticut ORANGE



Cal Golden
Arkansas PURPLE



Lee Kopman
New York ORANGE

C. O. Guest
Texas PURPLE



Frank Lane
Colorado BROWN



"PURPLE" Basic Program of American Square Dancing
(Basics 1-50)

Cal Golden (Up Jumped the Devil, Gold Star 400)
C. O. Guest (Ping Pong Hoedown, Kalox 1105)
Jerry Helt (Skillet Lickin', Blue Star 1952)
Chip Hendrickson (Chicken Plucker, Sets in Order 2148)
Jeanne Moody (Rebert, Red Boot 301)
Bob Ruff (Mama's Little Boy, Sets in Order 2142)
Norm Wilcox (Stay a Little Longer, Kalox 1128)
Johnnie Wykoff (Birds, Blue Star 1869)

"ORANGE" Extended Basics Program of American
Square Dancing (Basics 1-75)

Johnny Davis (Mama's Little Boy, Sets in Order 2142)
Marshall Flippo (Skillet Lickin', Blue Star 1952)
Earl Johnston (Rhythm Boys Special, Kalox 1108)
Lee Kopman (Rain, Blue Star 1882)
Beryl Main (Joe Clark, Sunny Hills 113)
Gaylon Shull (Stay a Little Longer, Kalox 1128)
Dave Taylor (Skillet Lickin', Blue Star 1952)
Don Williamson (Rebert, Red Boot 301)

"BROWN" 8 Experimental Movements and 9
"Plus 75" Movements

Al Brundage (Rebert, Red Boot 301)
Chuck Bryant (Foggy Mtn. Breakdown, Mustang 157)
Lee Helsel (Don's Dilemma, Wagon Wheel 124)
Frank Lane (Do You, Greenwood 9007)
Melton Luttrell (Pretty Palamino, Square L 603)
Barry Medford (Ticklin' Banjo, Thunderbird 503)
Bob Page (Something Else, MacGregor 1100)
Francis Zeller (Thunderbird Romp, Thunderbird 501)

ESPECIALLY FOR CALLERS:

Two unique 45 RPM, 7" records have been produced especially for those of you who call. These two records go as a *single premium package* for a small postage and handling fee to members of SIOASDS. On one of the records are two classic hoedowns, each having been extended to play for five minutes or more. The tunes on the other record are chord patterns that allows the caller to use both sides of this record as accompaniment for a wide variety of singing calls. Here are the four tunes (two records) you will receive as one premium.



Banjo Reveille
Hell Broke Loose in Georgia

Chords Galore
Morkords



Melton Luttrell
Texas BROWN



Gaylon Shull
Kansas ORANGE



Beryl Main
Colorado ORANGE



Dave Taylor
Illinois ORANGE



Barry Medford
Texas BROWN



Norm Wilcox
Canada PURPLE



Jeanne Moody
California PURPLE



Don Williamson
Tennessee ORANGE



Bob Page
California BROWN



Johnnie Wykoff
Indiana PURPLE



Bob Ruff
California PURPLE

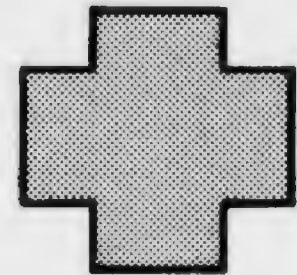


Francis Zeller
Kansas BROWN

Square Dancers — what to do in an emergency.

It's just good common sense to know

the **WHY** and **HOW** of **FIRST AID**



THE DEFINITION OF THE ABOVE TITLE as given by the American National Red Cross is: The immediate and temporary care given the victim of an accident or sudden illness until the services of a physician can be obtained.

From time to time the occasion arises, even at a square dance, for such temporary care to be rendered. Some very basic do's and don'ts regarding first aid should be known in order to do the right thing at the right time. The Red Cross lists the following nine points as general directions to be followed when an emergency occurs:

1. Keep injured person lying down.
2. Look for hemorrhage, stoppage of breathing, poisoning, wounds, burns, fractures and dislocations.
3. Keep the injured person warm.
4. Send someone to call a physician or an ambulance.
5. Keep calm and do not move injured person unless absolutely necessary.
6. Never give water or other liquid to an unconscious person.
7. Keep onlookers away from the injured.
8. Make the patient comfortable and keep him cheerful.
9. Don't let the patient see his own injury.

Specific Situations

Going a step further and while awaiting professional help, here are six situations and proper action to take which could be helpful.

(1) If an individual suffers a serious cut, maintain a steady pressure over the bleeding area with your hands or a pad (of paper towels, a shirt, tissues, etc.). Do not use direct pressure if the wound contains foreign matter such as glass.

(2) If a person appears to have a heart attack, support him in a sitting or semi-sitting

position and loosen any tight clothing. Do not move him or give him anything to drink. Get competent medical attention immediately.

(3) If someone shows signs of exhaustion have him lie down in a cool place and give him cool liquids to drink.

(4) If a minor burn occurs, soak the burned area in cool water or with a clean cloth which has been soaked in cool water. Do not break any blisters. A clean, dry bandage may be applied lightly but securely. Major burns should be treated professionally.

(5) An individual suffering a broken leg should be kept warm with the leg immobilized until an ambulance arrives. If a skilled person knows how to apply a splint this is the best way to handle the situation but only if done correctly.

(6) If someone stops breathing and requires artificial respiration, don't wait. Time is of the essence. The most important thing is to keep an open air passage and this is done by tilting the head back. The most practical technique considered today is the mouth-to-mouth method.

- (a) Clean out the victim's mouth and with him lying on his back, tilt his head as far back as possible.
- (b) Open your mouth wide and place it over the mouth of the victim with your cheek against his nose. Blow into his mouth. Remove your mouth, gasp in fresh air and repeat.
- (c) Huff and puff — blowing into the victim's mouth — about 12 times per minute (20 times per minute for children and infants).
- (d) If you have anything to fold and place under his shoulders this will help to further extend his head, but

unless you can do this immediately, don't delay in starting the breathing procedure.

Time is vital when using artificial respiration. One should start as soon as possible and continue as long as necessary. During the resuscitation efforts, keep the victim covered with whatever is available to prevent him from becoming chilled. When he starts breathing on his own, let him, but watch in case you need to resume the artificial respiration should he stop breathing. Keep him quiet until the proper transportation, that has been called arrives.

Emergency Service

If you don't have proper medical help available on the premises and must phone for



assistance (but do not know the correct numbers), you can always dial Operator. Be calm

and clear in your explanation that this is an emergency. Give the location by street and city (and include the name of the building if it is well known) and do not hang up until you are sure you are understood. Post someone outside to wait for the arrival of the emergency equipment to direct them to the necessary area or room.

Further Information

First aid information for this article was obtained from the American National Red Cross and from the supplement, "Medical Emergency," in The Readers' Digest. Local chapters of the Red Cross conduct courses in basic and advanced skills and life saving knowledge as well as how to minimize the severity of injuries. Any individual or club interested in additional information can telephone the Red Cross in his own area. In addition the Red Cross has hard and soft cover textbooks for sale as well as a variety of giveaway pamphlet material covering various situations.

It is hoped that no square dancer will find himself confronted with an emergency situation but in the event something does occur, knowing what to do and when and how to do it could save a life. ■



TRULY AN AMBASSADOR OF GOODWILL for school teachers desiring to introduce square dancing to their students is Bob Ruff, Whittier, California. Bob, an outstanding caller/teacher for many years, has turned his interest in the direction of the youth in square dancing.

Back a few years, a number of LP albums recorded by him on the Sets In Order label were being used by teachers throughout the country as one of the most applicable series for classroom use. Although not designed as a specific course for young people, they were indeed among the best available at the time

and received overwhelming acceptance.

Not satisfied that these alone could do the job and realizing that teachers could do wonders if provided with the proper tools, Bob, a school teacher himself, along with Jack Murtha, a supervisor for the Yuba City, California, Schools, set out to prepare a course of study especially designed for school teachers to use in teaching square dancing to their students. Bob Ruff recorded the first album in the series (6001) in June 1967 and the instant acceptance of this album led to the production of two follow-up albums.

Complete with teachers' notes, diagrams, photographs and lesson plans, the series is now in use in hundreds of schools and colleges, not only in the United States, but around the world.

For their dedication to provide this type of training material for the teachers, and as a means of teaching thousands of young people

to dance, we salute the team of Ruff and Murtha.

In the last few years Bob Ruff has conducted many *in-service* training courses for teachers in the use of these teaching aids in many parts of the country. Through the use of his records also, a good number of youthful callers have learned to call.

YOUTH DIRECTORY

We presented the U.S.A. Youth Directory in our last issue. This month we cover Canada and

other areas around the world. At the rate the youthful square dance movement is expanding, it may become impractical in the future to run directories in this manner.

We would like to increase our coverage of young dancers' clubs and square dance activities around the world. Particularly helpful are your reports of successful recruiting programs, workable high school and college square dance projects and any events that might help to stimulate the activities in other areas.

Canada

Innisfail Teens—Jim Hopkins
Box 206
Innisfail, Alberta

Skirts & Spurs—Lee Nichols
510 - 30th Avenue N.E.
Calgary 64, Alberta

Twirling Teens—Wilt Wihidal
3504 Boulton Road N.W.
Calgary, Alberta

Kelowna Kloverleafs—Alex
McClelland, 829 Hubbard Road
Kelowna, British Columbia

Shufflin' Shoes—Robert Dempsey
22 Hachey Avenue
Bakers Point, New Brunswick

House of Roth Teen Group—Gloria
& Johnnie Roth
Clementsport, Nova Scotia

Quinte Teen Twirlers—Dorothy &
Dason MacLean, Holmes Road
Belleville, Ontario

Circle M Dancers and
Jimmy Lee Dancers—Herb
Partington, 186 Roxborough
Stoney Creek, Ontario

Teen Squares—Bill Hurford
246 Willson Road
Welland, Ontario

Lads and Lasses—Mike Turner
2554 Chambers Avenue
Ottawa, K2B 752, Ontario

Stardusters—Milt & Hazel Thomas
190 Braebrook Ave.
Pointe Clarie, Quebec H9R - 1V5

Australia

Wagon Wheel Club—Ron Jones
120 Northern Avenue, Bankstown
Sydney, New South Wales 2200

New Zealand

Hillsborough Square Dancers—Dennis
Spackman, 172 Hillsborough Road
Auckland

Puerto Rico

Sandpiper Squares—P. O. Box 622
Naval Station
FPO New York 00551

Turkey

Turkey Poults—Pat Scott
c/o Turkey Trotters, Tuslog, Det. 63
APO New York 09324

West Germany

Happy Pairs—Patton Service
Club, Patton Barracks
APO New York 09102

Programmed by
the Clover Park
School District in
Tacoma, Washington,
the Raggedy Anns
and Andys (a teen
club in Tacoma)
performed for
educational TV.

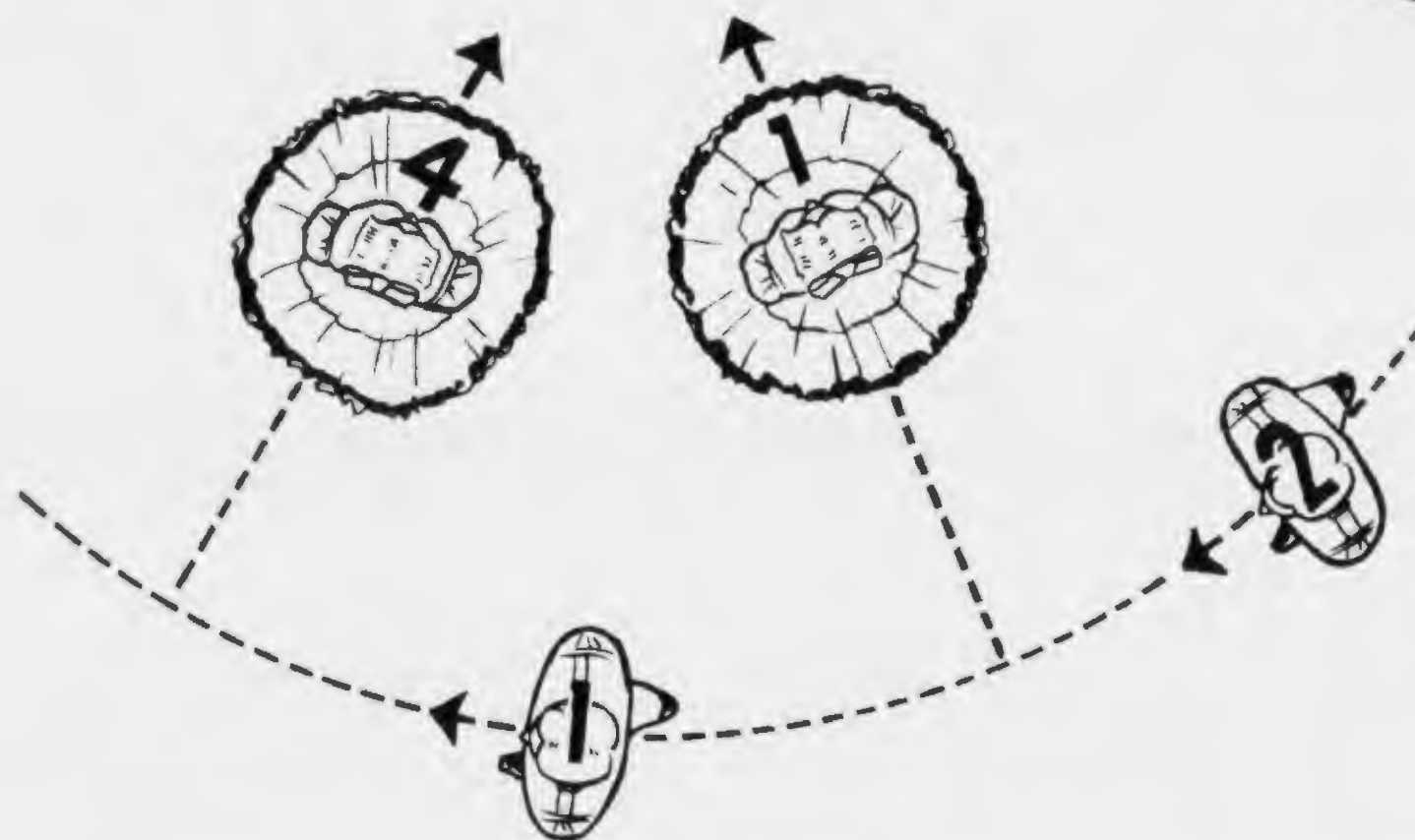


DO THIS and You'll be a Smoother Dancer

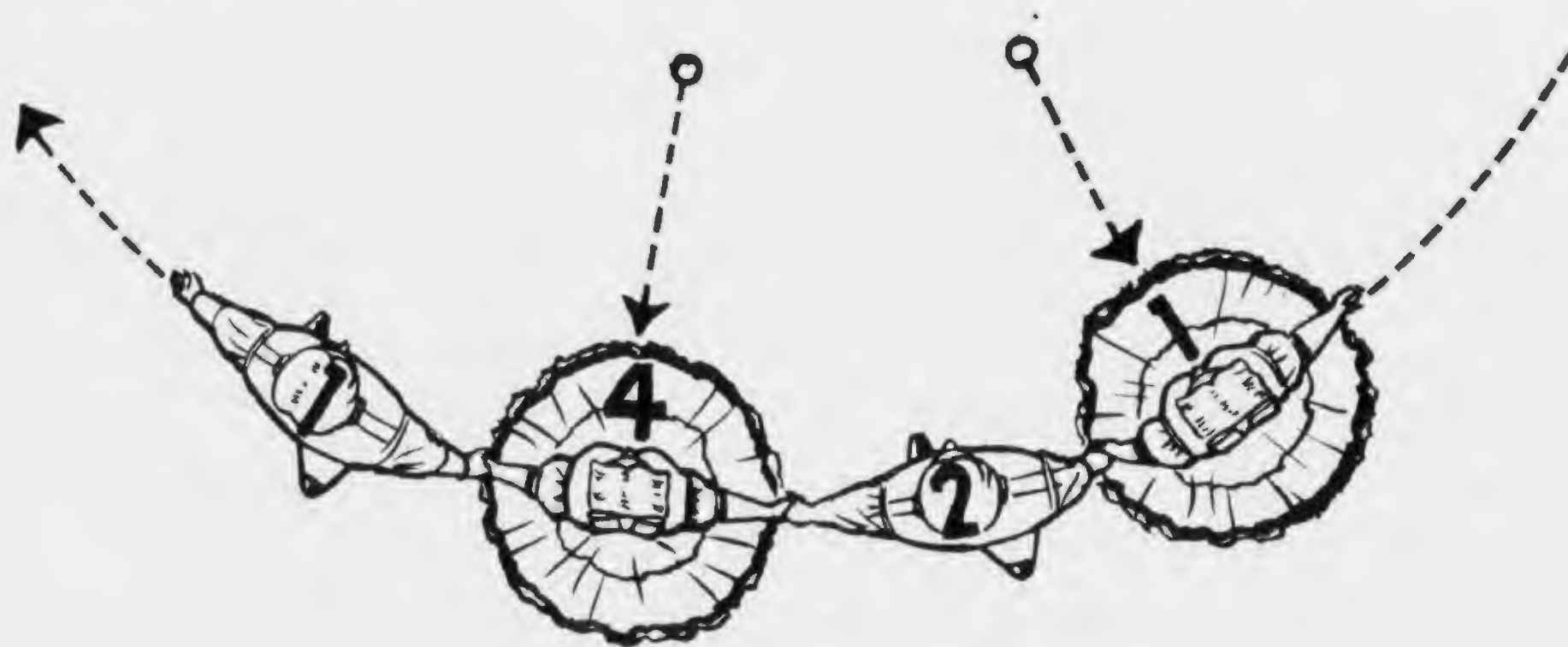
LADIES IN, MEN SASHAY

NUMBER

24



This movement starts from a circle of alternating men and women dancers. The ladies leave the circle and move directly to the center of the square as the men move to the left behind them.



The ladies move back to the circumference of the circle once again and rejoin hands with the men. Each man will have moved one position to his left. The men's foot action during this is either a walk or slide step, depending upon the style used in your area.

TAKE A GOOD LOOK

a feature for dancers

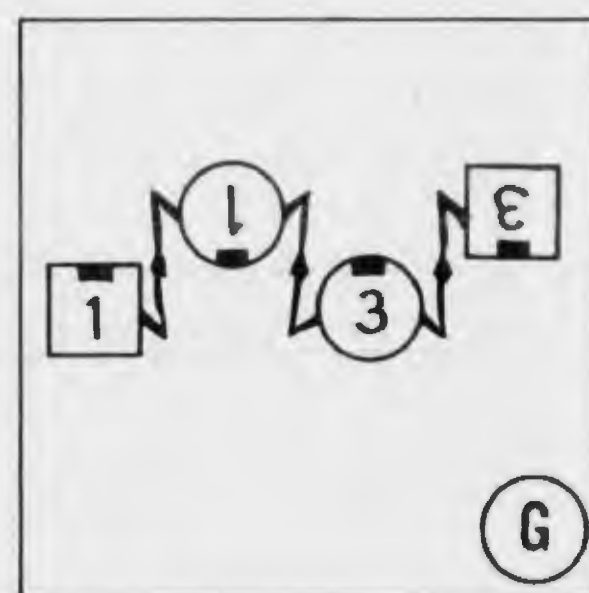
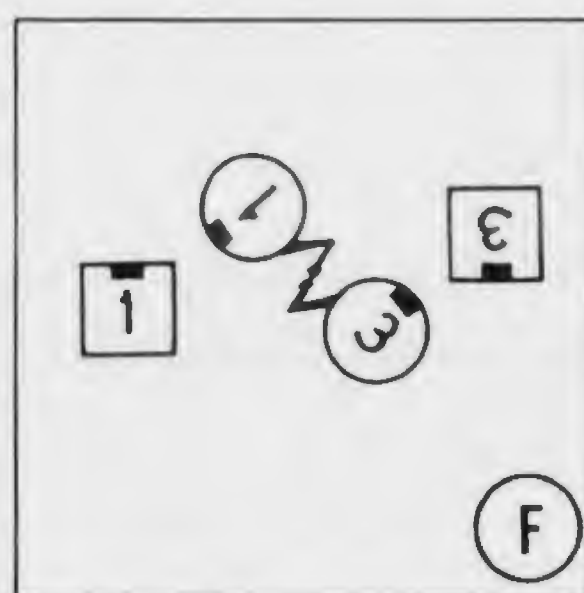
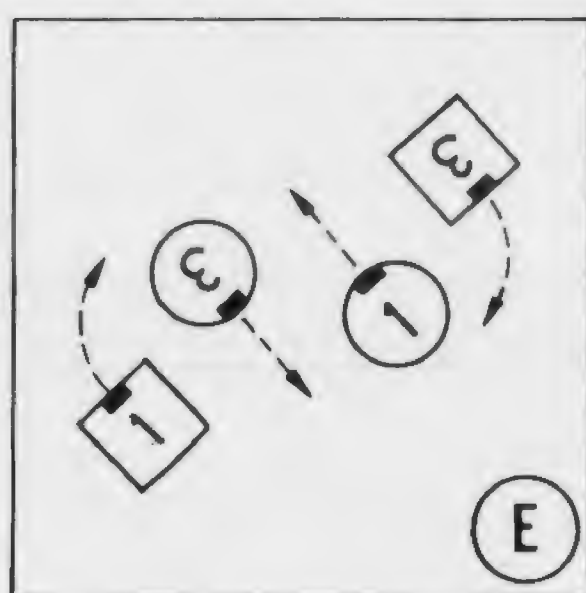
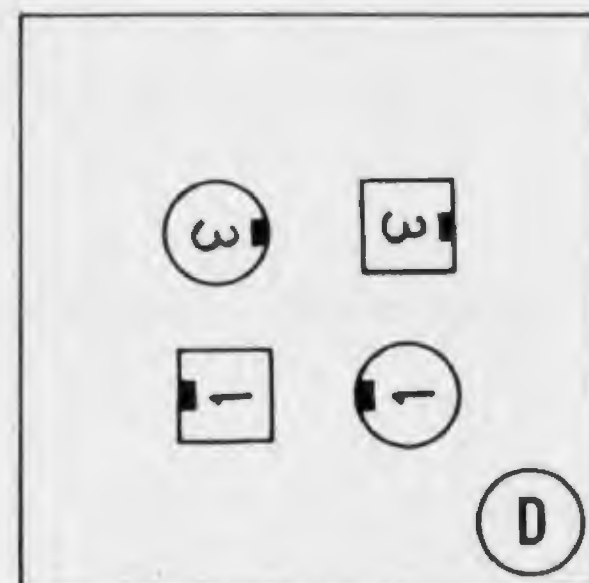
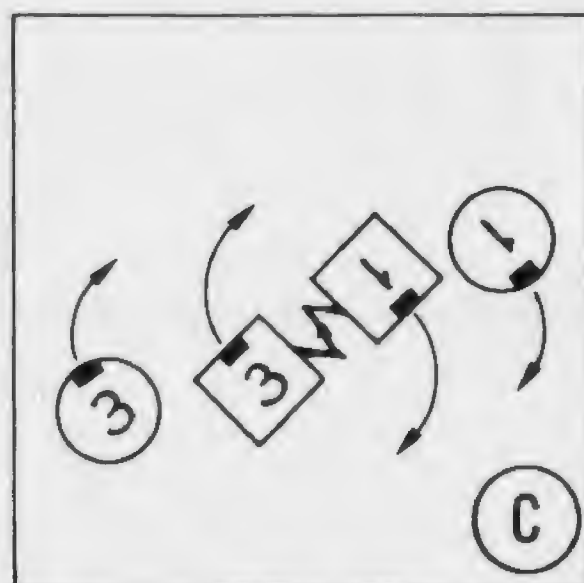
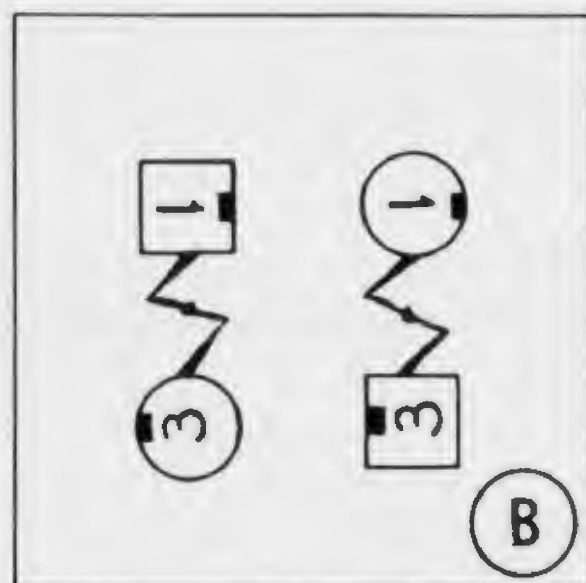
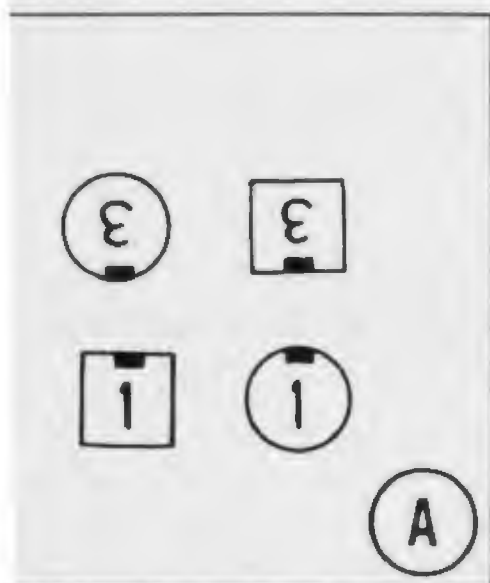


JOE

BARBARA



An experimental combination, Scoot and Weave, catches Joe's and Barbara's attention this month.



JOE: On the brand new 1975 SIOASDS Premium LP Record featuring the experimental movements, one of our favorite callers, Frank Lane, uses a term that may be new to you, as it was to Barbara and me. They call it Scoot and Weave.

BARBARA: The way our caller explained it to us in workshop was quite simple. To get us ready we started as two facing couples (A) and then did a curlique and we were ready to start (B).

JOE: The regular scoot back started the action and as the two ladies who were facing out folded into the positions at their right, the two men stepped forward, took right forearms (C) and did a turn thru (D). Without stopping they passed right shoulders with those

now moving into the center (the ladies) and turned one-quarter right. Following the right shoulder "weave," the two facing in (the ladies) stepped forward left shoulder to left shoulder (E), took left hands and did a single hinge (F), turning one-quarter and stepping into an ocean wave formation (G) perpendicular to their original facing direction (B).

BARBARA: The weaving motion comes at that point (C) where the two men move out of the center and pass right shoulders with the ladies (D and E). Actually, while a movement such as "weaving" is a bit difficult to explain with diagrams, the person really "gets the message" when he's doing the figure.

JOE: It's a good workshop figure and those in our group enjoyed working it out.

PLAN AN ANNIVERSARY PARTY

IT'S PARTY TIME at your club; that very special time each year when your group chalks up another anniversary to its dancing history. You've every right to be proud of the many friendships and the happy hours of recreation you've provided for so many people. So tip your hat and throw the door open — it's an Anniversary Party!

What ingredients should be considered for the overall success? Keeping in mind that you have at your fingertips the one component that truly will make the evening enjoyable — and that is the square dancing itself — you'll want to look at several other aspects to see how they might add to the enjoyment of the festivities.

A Theme

Start by selecting a theme for the occasion around which everything else could revolve. Absolutely any idea can be worked into a theme, i.e. the season of year, sporting events, hobbies and so on, but it might be fun to take a look at what symbols relate to wedding anniversaries and see if you can tie the corresponding one in with your club dance. You'll find various lists relating to anniversaries but here is a widely accepted one which may help spark some interesting ideas.

Time for Brainstorming

Gather a planning group together and let loose your imagination. Be positive about all suggestions; you can always weed out the unworkable ones later on. You'll find that your final choice for a theme will help you plan decorations, invitations and possibly even refreshments.

At a recent party, we were impressed as we watched the hostess include several simple games into an anniversary theme. Interspersed throughout the evening and including everyone, they added the right touch of novelty and spice to the occasion. Here are three

of her ideas.

Tying the Knot: Explaining that an anniversary relates back to the wedding and that familiar expression, "to tie the knot," each person was given a piece of yarn. In a limited amount of time each person had to tie as many knots as possible in his own piece of yarn. Each knot had to be separate and should not cover another knot. At the end of the time

ANNIVERSARY THEMES

Anniversary	Item (Theme)
First	Paper
Second	Cotton
Third	Leather
Fourth	Flowers
Fifth	Wood
Sixth	Iron
Seventh	Wool
Eighth	Bronze
Ninth	Pottery
Tenth	Aluminum
Eleventh	Steel
Twelfth	Linen
Thirteenth	Lace
Fourteenth	Ivory
Fifteenth	Crystal
Twentieth	China
Twenty-fifth	Silver

allotted, each person counted his knots and a prize was awarded to the winner.

Catching a Partner: Just prior to the time of refreshments, the group was seated in a large circle and a paper plate was given to one man. He had to sail it across the circle to a lady and if she caught it, she became his partner for refreshments. After she caught it, she gave the plate to the man on her right who sailed it to another lady and so on. Several

The WALKTHRU

happy things were accomplished here. (1) New couples were formed for the eating period and had an opportunity to become acquainted. (2) There was no gang-up at the refreshment table as the paper plate game spaced the couples as they moved up to the line while the game progressed. (3) The circle of chairs set up for the game was also used for the refreshment period and so one event led smoothly into the next.

Groom's Cake: As the guests left at the end of the evening, each was handed a small piece of foil-wrapped traditional groom's cake (in the form of nut bread). Under each ribbon was tucked a note which thanked each person for coming and inviting them back. An excellent bit of attractive public relations.

Some Pumpkins for THANKSGIVING

WHEN DECORATING FOR A DANCE at the Thanksgiving season, what could be more colorful or appropriate than pumpkins? Use the real ones wherever you can but if they aren't available to you or if you'd like to be a bit inventive, try these interesting ones by Phyllis Howell of Euclid, Ohio.

Styrofoam Pumpkins

Any size styrofoam ball will work but those ranging from 2" to 6" in diameter are preferable. Work with one ball at a time. Using the sharp edge of a table roll it halfway around, making an indentation as you go. Do this five to seven times, depending on the size of the ball you are using and spacing the lines evenly. All the lines will come to a point at the top and bottom of the styrofoam.

If your local craft store has Swiss straw, use this in an orange color. If you cannot get the Swiss straw, shiny Tie-Tie ribbon that sticks to itself when dampened will work. If you use the ribbon, split it into narrow pieces and proceed with the following directions for the straw.

Open the Swiss straw into a single layer. Dampen the straw. Wrap the pumpkin, starting at the top and following one line of indentation down one side and up the other side. Continue with the next layer, overlapping the first strip about a quarter of an inch.

These are just the suggestions of one person but they are proof of how ideas grow and can be adapted when given the chance.

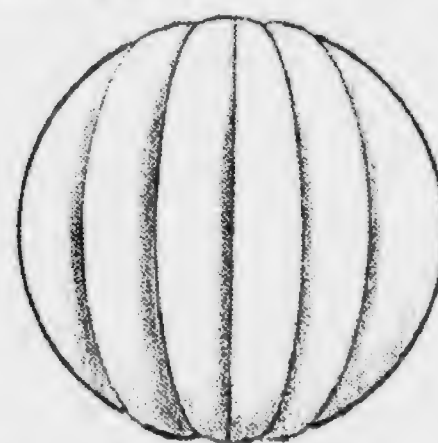
Former Members

An anniversary party is a logical time to invite former officers and club members back to the club. You may want to include those who no longer dance. It's an opportunity to renew old friendships and when they see the fun of the group and hear that music, it just may tickle their dancing feet to inspire them to take up the activity once again.

And it's always nice to remember and to be remembered.

So, whenever your club anniversary is during the next twelve months, why not make it a very special occasion indeed? Pat yourselves on the back for a successful year, open your hands to all your square dance friends, and have one whale of a party!

Side view of the
"soon-to-be"
Thanksgiving
Pumpkin —
showing
indentations or
creases.

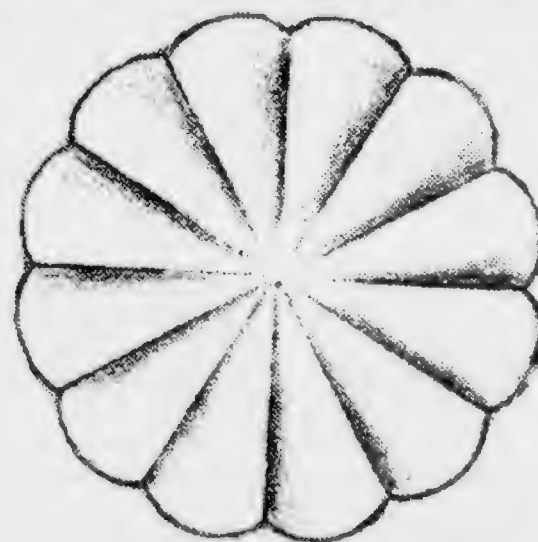


Continue until the entire pumpkin is covered.

When the ball is completely wrapped, cut and glue the end of the straw with a white glue. As the straw dries, it will shrink up to the ball and look like a shiny pumpkin. Be sure to pull the straw tight as you wrap. If you want a darker, more uniform color, use two layers of straw.

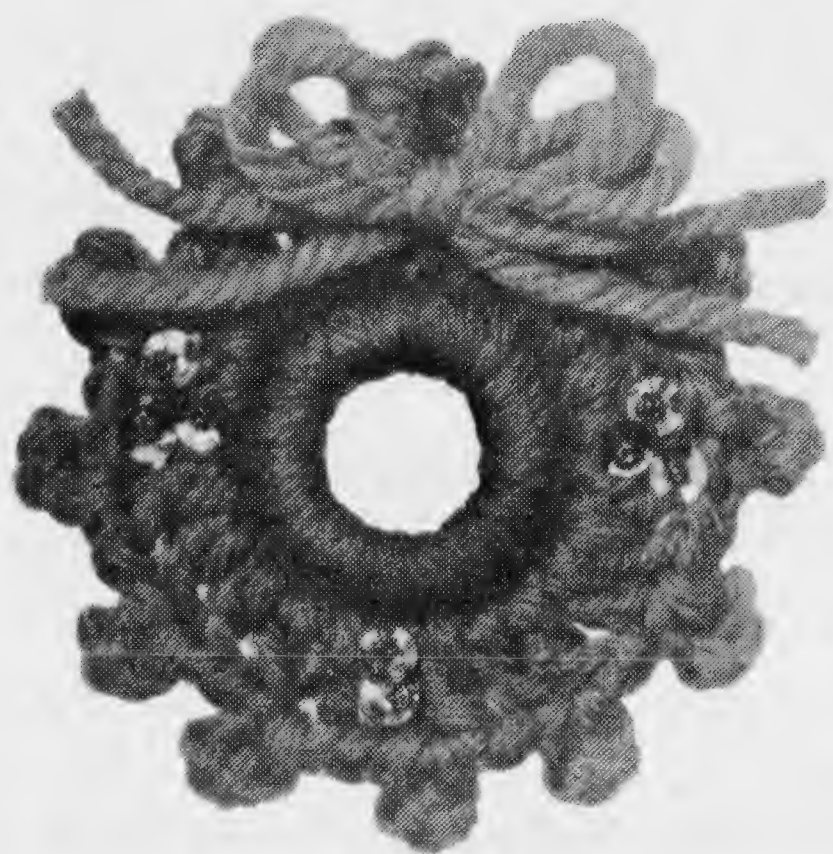
Add a piece of brown or olive green pipe cleaner for the stem on smaller pumpkins and bits of sticks for stems on larger pumpkins, making the stems proportionate to the size of the ball.

These colorful pumpkins can be grouped on an entrance table, a refreshment area, window ledges, a corner of the stage and so forth. Nest them in autumn leaves and you'll have quite a conversation piece.



Our "Pumpkin"
— looking down
at its top.

Crocheted Wreaths for CHRISTMAS



IT MAY SEEM LIKE WE'RE JUMPING THE GUN, but it really isn't too early to start planning for Christmas, particularly when it's a do-it-yourself project. This suggestion comes from Loretta King of Sunnyvale, California. It is a Christmas wreath pin to be worn with square dance attire or street dress for the holidays and measures approximately 2½" in diameter.

Loretta has crocheted hundreds of these over the years for club members, but during the past two years has made them particularly for members of their beginners' class. These small but special gifts to the new dancers have proved to mean a great deal to them.

If it gives you an idea, read on for the instructions.

Materials Needed

- 2 ounces 4-ply red, green or white wool
- No. 2 steel crochet hook
- 1 inch plastic rings
- Tiny gold safety pins
- Package of red and green sequins
- Red and green beads

Directions

1st Round — ch 24, join with a slip stitch to form ring. 2nd Round — ch 3 (counts a double crochet), *dc in next ch stitch, ch 4, slip stitch in top of last dc (picot made), dc in next ch stitch, ch 1, repeat from * around. You should have 12 picots when finished. Join and fasten off.

To decorate, sew at least three clusters with three sequins in each cluster and add one bead in the center of each sequin. Suggestions for colors are red sequins and beads

for green or white yarn, and green sequins and beads for red or white yarn. Should you have other colored sequins and beads available, try whatever combination pleases you.

Use red yarn to make a bow at the top center of the wreath or use quarter-inch red satin ribbon. Fasten a tiny pin at the back.

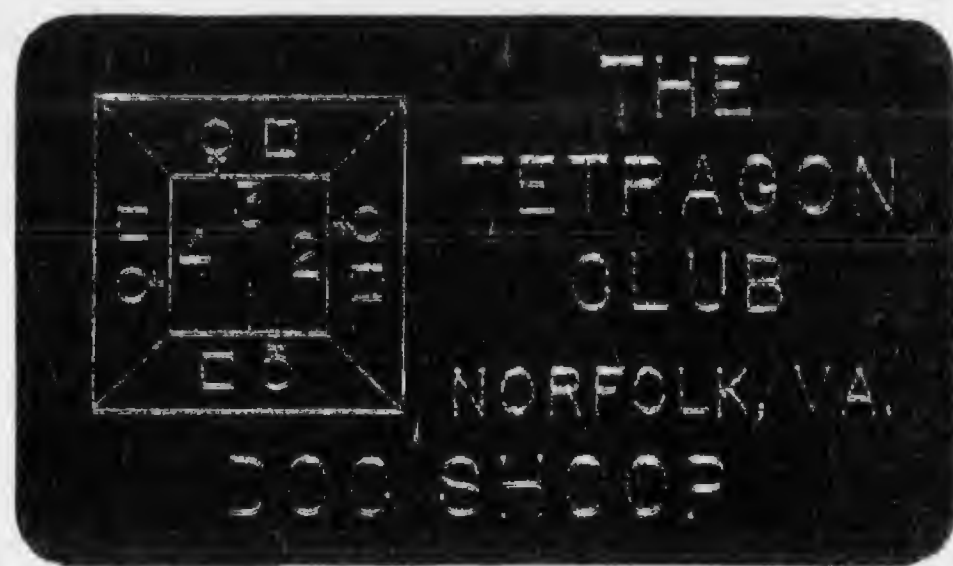
There's still time to make these for your beginners' class or club members.

About the WALK THRU

This section of SQUARE DANCING is aimed especially at the dancer, his club, his association, his relation to the activity as a whole. Across the wide world of square dancing, one encounters a marvelous variety of people, clubs, needs and desires. Our aim is to be of service to just as broad a spectrum in the field as possible. The best way we can accomplish this is when we hear from you — the dancers.

Each time we receive a letter saying that
(Please turn to page 52)

BADGE OF THE MONTH



The badge of The Tetragon Club of Norfolk, Va., provides a visual representation of square dancing. The design shows the four positions of a square, numbered counterclockwise, as well as the biological symbols for male and female, indicating the couple positions around a square.

Interesting to note is the word tetragon which comes from the Greek and is a four-sided figure containing four angles. You'll find all the proper sides and angles represented in the badge.

Want to know more about this club? Then square up with them any second or fourth Friday at the Norfolk Museum of Arts and Sciences.

SQUARE DANCE DIARY by a square dancer



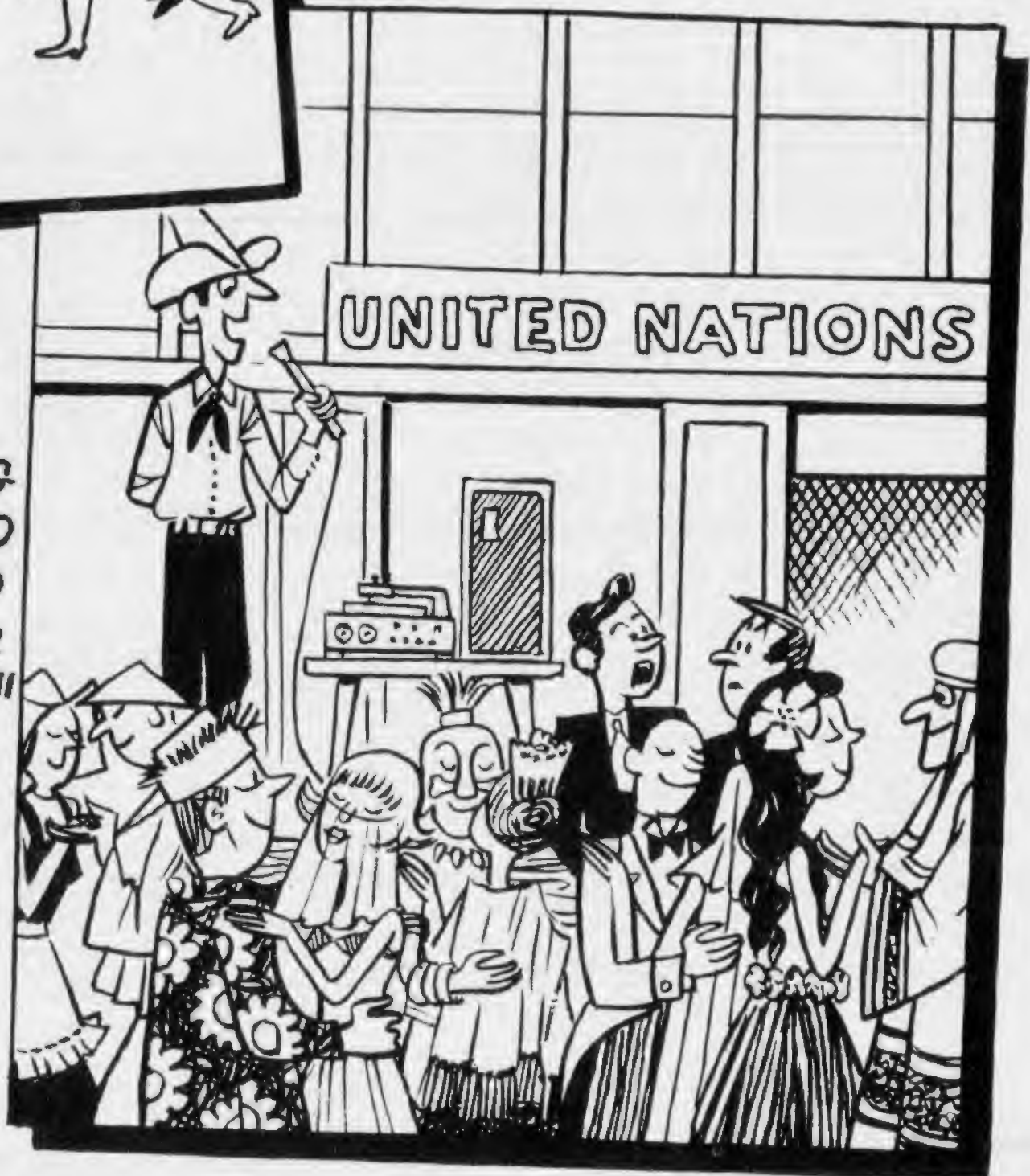
Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

THE SQUARE DANCE SCENE

"...NO, THEY'RE NOT FROM OUTER SPACE...JUST JIM'S SPECIAL WORKSHOP SQUARE..."

"...THEY WEREN'T GETTING ANYTHING ACCOMPLISHED INSIDE, SO THEY DECIDED TO SETTLE ALL THEIR DIFFERENCES BY HAVING A SQUARE DANCE..."

We invite you to send in your suggestion for a scene in the Square Dance Diary.



So You want to try
your hand at

CALLING . . .

. . . here are a few suggestions



SEVERAL HUNDRED SQUARE DANCERS every year make the big decision to learn to teach and call square dances. Their reasons vary. Some simply are curious and, having watched callers for a number of years wonder if they could handle the job themselves.

Some who go into calling have no great desire to become callers, but necessity has other plans for them. Perhaps they are in an isolated area with a group enthusiastic to learn square dancing, but with no caller available. In another area the one existing caller may be forced to give up calling and leave the area. This type of situation has come up a number of times with square dance groups stationed overseas. It may be that in mid-season the caller is suddenly transferred to another area. The remaining dancers gather together and "draw straws" to decide who will inherit the club's collection of records, the PA system and the microphone. All of these situations have occurred many times and in many areas.

Still others come into calling who see this phase of the activity as an outlet for their particular talents. A fair to fine singing voice, a natural ability to lead, some teaching background, all of this provides the incentive and the confidence one needs to gather together a class, some records and equipment and begin.

Endless material has been written on "How to Learn to Call." A number of helpful textbooks are publicized regularly in this publica-

tion. The introductory chapters of the textbook which run each month as part of SQUARE DANCING magazine, all provide helpful guidelines.

To make it very simple, we should point out first of all that the greatest number of callers in the activity today, after having made the decision to take up calling, have simply *taught themselves*. For many, square dance callers' schools were not available and the most likely method of *learning how* was to simply listen to callers, in person, on record and on tape. Attending beginner classes and club dances to observe these caller-leaders at work and, in general, to just pick up knowledge wherever it might be found and then proceed through the trial-and-error process of learning step by step has probably been the method used by the greatest number of callers in the activity up to the present time.

Today, the aspiring caller has a number of advantages that were not available in previous years. No fewer than a dozen callers' schools are conducted throughout the land each year. Some are geared primarily to brand new callers. Others specialize in advanced coaching for those who have called for a specified amount of time and who are looking for methods of improvement. Callers' schools have made it easier for those who desire to call.

Some Helpful Suggestions

Here are a few simple pointers if you find that *you* have the *urge*.

First, and perhaps most important, if you

are married check with your wife (or husband) and see how she (or he) feels about your plans. Square dance calling, for the most part like the square dancing activity itself, is a couple proposition. In the largest majority of cases where one member of the family decides to take up calling and the other member is either disinterested or is out-and-out opposed to the idea, the whole thing has failed.

Natural Talents and Abilities Helpful

If you have trouble finding the beat of the music, if you are tone deaf or if you have no rhythm at all, perhaps you should think two or three times before taking the step. However, if you have been dancing for a minimum of two years (at least once each week since graduation from learners class), if you find yourself unconsciously humming some of the square dance tunes or calling some of the figures, if you find yourself becoming more and more interested in the Style Lab and Take a Good Look sections of this magazine and if you read the calls in the Workshop Section each month, then perhaps this is encouragement enough.

After first making this determination the next step might be to pick up one of the textbooks presently available for callers. (Several are advertised regularly in this publication.) Or you may want to go back and begin reading the past chapters of the Callers Textbook published each month in this magazine.

Talk to callers about your desire to call. If anyone can encourage or discourage you, it's an active caller.

Talk to callers' wives. They'll have opinions.

Become conscious of what you like and what you do not like about certain callers' techniques and abilities. By the time you've tried all of this, perhaps you're ready to "get your feet wet."

One of the best ways to learn to call is to start with a group of people who have never danced before. One thing is certain. You *will* know more than they do!

Check around. At your church, among your neighbors or among your friends there might be four or five couples who might like to come over to your house for dessert and some fun. Pick people who seem to you to be fun people. Don't pull any surprises on them. Let them know that you are going to show them a few simple square dances.

Don't go out and pay several hundred dol-

CALLERS' SCHOOLS

There are a number of callers' schools that provide week long, specially prepared courses for callers. Here are some of them. If you are interested in dates, costs, curriculum, etc., write directly to any of these contacts:

Cal Golden Callers' Colleges, Sharon Golden, P. O. Box 2280, Hot Springs, Arkansas 71901.

Dance Ranch, Frank Lane, P. O. Box 1382, Estes Park, Colorado 80517.

Promenade Hall, Rich Shaver, 6336 Cleveland Street, Merrillville, Indiana 46410.

House of Roth, R.R. #2, Annapolis Royal, Nova Scotia, Canada.

Brundage/Johnston, East Hill Farm, Troy, New Hampshire. Write Earl Johnston, Box 2223, Vernon, Connecticut 06066.

West Coast Callers' School, at Asilomar, Pacific Grove, California. Write SIOASDS, 462 North Robertson Boulevard, Los Angeles, California 90048.

There are other callers' schools which we plan to list in coming issues. Please let us know if we are overlooking one that should be listed.

lars for a public address system and a whole collection of records. You may be able to borrow or rent a simple PA, or maybe just a record player will be sufficient. You're not aiming for a finished performance on this initial venture. You simply want to see how it feels to direct people into some simple figures and to get their reaction once they have started to dance.

What to Call?

A great collection of simple material can be found in the One-Night-Stand Handbook (published by SIOASDS, 50¢ per copy). In this guide you'll find all the material you need, including suggestions for records and tips on how to present the material to the new dancers.

If, after this initial exposure to the fun of calling, you still want to go on with your plans and if your motives seem to be good ones then go ahead and begin in earnest.

Try to enroll in a class if at all possible. Check your own area callers' association to see

whether classes are provided. Check the list of callers' schools on the opposite page. Begin attending clubs and classes with a sincere desire to learn all you can about teaching and calling through observation.

Build a Strong Foundation

Read as many square dance publications as possible. Talk to leaders in the field. Avoid being in such a rush that you fail to build a strong foundation for your calling.

Wanting to become rich and make some easy money through calling is one big fallacy to avoid. Calling square dancing is not a get-rich-quick operation. (Many callers never do recoup the money paid for records and equipment.) But there are definite rewards in being a caller and if you are offered the opportunity of introducing square dancing to others, then go ahead and make a serious effort in learning how, *before* you inadvertently get off in the wrong direction.

Remember, when you decide to go the calling route, that along with the fun and satisfaction goes a great deal of hard work. The accomplished club caller will tell you that for every two-and-one-half hours spent calling a club dance, many, many hours are spent between sessions in studying calling techniques, learning new calls and analyzing by tapes your previous performances.

And, most important of all, realize before you start that if you do seriously pick up the microphone to become a caller you are accepting a big responsibility. As you study you will find that there is much more to learn than *just*

THE CALLERS TEXT

Although it may seem to some that every dancer who would like to call has already "taken the step," we continually get requests from those who want to start and wonder how to go about it. So, this month, in place of the regular Callers Text chapter, we go back to the beginnings with some very simple tips on How to Start. The Preface and Foreword of the Callers Textbook should be of particular interest to those who have just been "bitten by the bug" and would like to know something of what might be expected of them as a caller. Responsibilities of a caller and what it takes to be a caller are discussed. There'll be more on the Text and a progress report next month—Editor.

the calls. You will come to realize that the dancers you call for do not belong to *you*. They are a *part* of the activity as a whole.

Never get the feeling that "dancers are expendable." If it takes several hundred who may eventually be lost to square dancing forever due to your mistakes, don't feel that this is "par" for the course. Every potential dancer is to be cherished, protected, and carefully guided into and through the activity.

Finally, if you do decide to become a caller, your philosophy, your attitude and your whole approach to calling is just as important as your ability to call. If you do make the decision and eventually, through hard work do become a caller, there are over 9,000 other callers in the world today who are waiting to receive you and to wish you well. ■

FOR THE CALLER—

Some Useful Tools

In addition to checking the past issues of the Callers Text that have appeared in this magazine, you'll find a great selection of helpful information in the following publications:

The One-Night-Stand Handbook (50¢, The Sets in Order American Square Dance Society). Has the very elementary calls you'll want for beginners.

The Caller/Teacher Manual for the Basics (\$5.00, SIOASDS). The first 50 Basics are explained in a suggested order of teaching along with more than 400 dances and drills, building gradually on a basic by basic progression.

The Caller/Teacher Manual for Extended Basics (\$5.00, SIOASDS). Basics 51 through 75 explained along with more than 650 dances and drills.

The Other Side of the Mike (\$14.95). The "how" book of calling by Bill Peters.

Caller Clinic (\$5.00). Notes edited by Stan Burdick.

Of course, there is more. We'll be covering them in future issues — and you might check the advertisements in each issue. But this will start you out.

LADIES on the SQUARE

PLANNING YOUR DRESS

by Lorraine Melrose

ONE OF OUR CLUB'S NEWER DANCERS called me the other day with questions about making her club dress. It occurred to me that with the fall and beginners' classes underway, now might be the time to share some random ideas with you.



I start with a sketch sheet (paper doll style) upon which I work out my dress (and my husband's shirt) designs. You don't need to be an artist to make this work for you. But I've found that putting your ideas on paper before going to the fabric often helps to prevent problems before they arise.

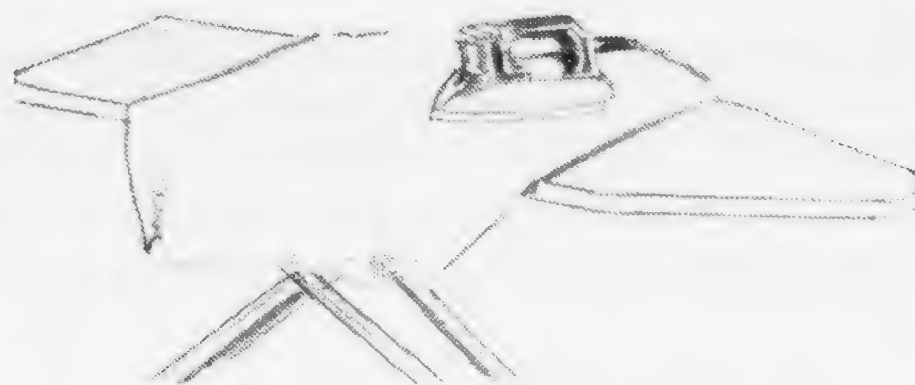
Skirts: Gored skirts; gathered skirts; gathered skirts in tiers; gored skirts with a bottom gathered tier — the possibilities are endless.

Proportions are important. A gathered skirt in tiers might have the tiers evenly divided, or unevenly divided. If uneven, be sure that the proportions are such that there is no doubt in anyone's mind that you meant them to be uneven. For instance: 10" and 16" = 26" length; not a 12" and 14". The latter could easily be thought to have been a mistake.

I generally prefer to make my skirt first. I make the bodice separately and then assemble the two parts. We'll go into that a bit later.



If it is to be a tiered skirt, I cut it so that I've allowed seam allowances as well as hem. Before putting any of the tiers together, I hem the skirt by machine using the blind hem stitch. Make a sample first on a scrap of the material to see how the fabric will look after it has been hemmed this way. You may wish to adjust the width or length of the stitch. I would suggest that the length of stitch for hemming could be longer than what you use for regular street clothing. You aren't apt to catch your heel in it, etc., which might need a shorter stitch. On my machine, which has a stitch width of "4" and stitch length of "4", I use a width of "2" and a length of "2" or longer.



Remember to press as you go. The more you can do with the fabric still in the "flat," the easier will be your sewing job. If you plan to decorate your skirt in any way, do it, if possible, before you assemble the parts, working with as small pieces of the garment as possible. It is much easier this way.

Hint for gathering: You need to have a zig-zag machine for this. Purchase a ball of #30 crochet cotton. Set your machine for a zig-zag stitch of width 2 and length 2. Lay the crochet cotton about 1/8" away from the seam line in the seam allowance area. Zig-zag over the crochet cotton, carrying it loosely along.

Take your two pieces of fabric (the one you've zig-zagged over and the piece you wish

to join to it) and divide each one into 8 sections. Pin the two pieces together, right sides facing, at each of these points. Then pull up the crochet cotton. You will have a very even, pretty gathering and your gathering thread will not break!

Gathered tiers: We spoke above of proportions in these skirts. There is no rule as to how you must do it or how many tiers you have. Just be sure that the result looks well and is pleasing to the eye.

A good rule-of-thumb as to the amount of fabric to be gathered might be, in a 3-tiered skirt, to start at the waist area with two widths of fabric, and then double it for each of the two tiers. The middle tier would have 4 widths and the bottom tier would have 8 widths.

It is a good idea to plan out your dress before buying your fabric, so you'll be sure to have enough for the kind of skirt you're planning. Of course, if you're like me, I often buy the fabric because it attracts my eye, and then, of course, I have to design my garment to fit the amount of fabric. But you'll be surprised how the fabric will seem to "stretch" when you plan carefully how you're going to cut it.

I usually plan at least 5 yds of fabric, allowing 1½ yds for the bodice and the sleeves,



and 3½ yds for the skirt. This will give a nice full skirt.

If you feel that you don't want as much fullness around your waist as a gathered skirt would give, try a goared skirt, one of 10-12 gores or one of 6-8 gores that are wider at the top and slightly gathered.

May I put in a plea as to length of skirt? Remember that those lovely petticoats lift the skirts outward and upward. And also, even though many of us wear the shorter length skirts for everyday wear, in square dance clothes a skirt to the mid-knee gives a much more graceful and feminine look to all figures. Again, it's that proportion and how we look that's important. ■

SQUARE DANCING Magazine Advertising the Biggest BARGAIN of them ALL!

■ Advertising in SQUARE DANCING Magazine may cost more than the rate charged for comparable ads in other publications. BUT DON'T BE FOOLED! The way to figure the cost of advertising is to divide the guaranteed circulation count (20,000 copies is bare minimum for this publication) into the cost of any ad.

As an example, the cost for a full page, one time advertisement, is to divide 20,000 into \$235.00. The cost per magazine is slightly more than one penny. If you figure that there are at least two in every household who read the magazine, you can simply split that cost in half.

As a comparison, figure that a full page in another magazine costs only \$100.00. But let's say that the circulation of this second publication is 5,000 copies per month. Divide your 5,000 into your \$100.00 and you'll quickly see that the cost per copy to carry this same ad is almost double what it costs in this publication.

Of course, there are smaller and less expensive ads. An 1/8th page ad for example costs \$48.00. That means that for less than 2/5ths of a cent per family or less than 1/5th of a cent per reader (maximum cost) your advertising message will reach no fewer than 40,000 readers.

And, advertisements in SQUARE DANCING Magazine *do* get results. Check any of the dozens of advertisers who have been listing in this publication for five, ten or more years. The fact that they continue to advertise is our greatest endorsement.

For information on our low rates, deadlines, etc., write SQUARE DANCING Advertising, 462 North Robertson Boulevard, Los Angeles, California 90048.



A birdseye view
of a successful

R/D TEACHERS ASSOCIATION

THIS MONTH marks the 22nd anniversary of Round Dance Teachers Association of Southern California. Not only is this the oldest organization of its type but it is also the largest. However, important as these facts are, the prime purpose of this article is to spotlight some of the accomplishments of "RDTA" as it is known by its members.

Initiated by a small group who met in 1951 to resolve some problems and attempt to bring about order to the activity, one of the first decisions was the recommendation that one round dance be chosen each month and taught in all classes and clubs. The group still continues to select a Round of the Month, only now they choose one easy round and one intermediate round each month, with an advanced dance selected every other month.

In the very beginning a standardization committee was brought into being to establish a list of terms used in round dancing and to put into written form a standard definition of steps and figures—basics, if you will—and the proper way to execute them. Each year this committee, appointed by the president, reviews the list for the purpose of updating and adding new terms and figures. From a relatively few terms and descriptions, the list has grown into a many-paged syllabus.

As the size of the membership increased, concern was felt that membership should be limited to bonafide teachers. And so, a number of years ago, the group set up a procedure whereby potential members would be required to meet certain criteria. This was not done for the purpose of limiting membership, but rather to be certain that the quality of teaching remained at a high level.

The procedure set up requires that a potential member must conduct a class of at least five couples, meeting weekly or twice monthly for a period of at least three months. The group must meet in a regular hall and pay the prevailing fee for each meeting. The teacher

may then submit an application to RDTA, stating his qualifications and information on the class. Two members of RDTA visit the class, observe the teaching methods used and determine that the facts stated on the application are true. The visiting members report in writing to the Executive Board and first the Board and then the general membership votes on the application. Upon acceptance, the applicant becomes a probationary member, attends meetings without voting privileges, and is provided a copy of the Constitution and Bylaws and the syllabus of terms as standardized by RDTA.

The probationary member petitions the Examining Board for a date at which time he may appear for an oral examination. It is the duty of the Examining Board (consisting of a chairman and four members) to determine the ability of the applicant to read and interpret a cue sheet properly. He is also required to identify various rhythms (waltz, two-step, polka, tango, etc.), musical phrases and divisions of a particular recording (introduction, parts A, B, etc., and any interludes or breaks).

The chairman of the examining committee reports to the president and membership chairman the results of the examination. If the candidate has passed the examination to the satisfaction of the five members of the committee, his name is again submitted for a vote. Upon acceptance he is required to demonstrate and teach a dance before the general membership. This must be a dance which has not previously been shown or taught. Should the candidate not pass the examination, he may request another opportunity to appear before the committee. However, if the applicant has not been accepted as a full member within six months from the date of application, he must re-submit his application.

At intervals during the year, one member couple demonstrates the proper way to execute and teach a particular figure in round dancing. This may be a very simple figure or one of the newer and more complex movements.

Another project just getting under way will involve the teaching at the monthly meeting of the organization one of the "classics" from a list established by the members. It has been determined through a poll of members that many of the newer teachers are unfamiliar with these "good oldies" and it is hoped that they will learn them and, in turn, teach them to their dancers.

Another undertaking is planned for next month with the "Holiday Dance" scheduled for December 8. This affair will honor past presidents, but the prime purpose is to establish a fund for the aid of members who, through accident or illness, may require financial assistance.

What makes this association of round dance teachers unique is not the age or size, but its

members' professional approach to the activity, their desire to promote and upgrade round dancing through the screening of new members and the continuing education of all members. It could well be a model for other associations, who have the same interests and goals, to follow.

So, RDTA, we salute you on your 22nd birthday!



Walt and June Berlin — Northridge, California

MEMORIES OF SQUARE DANCING for Walt and June Berlin began in Ohio where they participated in the old time neighborhood hoedowns and, later, dancing at Marshall's Barn in New Jersey during the 1940's. Located a few miles from Boonton, this really *was a barn* and the dancing took place on the second floor where one would normally expect to find a hayloft. Charlie Marshall was the owner and caller. There was "live" music and Mrs. Marshall baked pies, cakes and cookies to sell at the "snack bar" in one corner of the room.

Relocated in Northridge, California, in the middle 1950s, Walt and June attended a square dance class graduation party at the invitation of neighbors. The "new" square dancing interested them and they immediately signed up for the next class. Their introduction to round dancing was provided by the caller, who taught rounds along with square dance basics.

Although they continued to square dance, the Berlins decided they would also like to learn a little more about round dancing and attended classes and clubs taught by the Maxhimers, Hamiltons, Lowders, Holmes and Palmquists over the next five years.

As is often the case, Walt and June were "lured" into teaching by friends who were unable to attend round dance classes. Their first "official" class was begun in 1962 after teaching the Round of the Month at their home square dance club for some two years.

Since that beginning they have had at least one class a week, ranging from basic to advanced level. At the present time they have one weekly round dance class and, because they feel that round dancing is an integral part of the square dance scene, they teach and program rounds for five square dance clubs and two square dance workshop groups.

They have been members of RDTA of Southern California since 1962. June has served as Secretary of the organization; they have chaired several of the annual roundups and Walt is at present Chairman of the Examining Board which screens prospective members. Their only attempts at choreography produced "Kokonuts" and "Spanish Flea."

Editor's note: We should comment here that June is our Editorial Assistant on the magazine which job entails, among other things, preparing this round dance module and many other sections every month.

ABOUT PAGING

If you've ever wondered how we select candidates for this feature, most often the individuals are "nominated" by dancers, callers or friends in their home area. For instance, someone will drop us a note with the information that "John and Mary Doe are doing a great job with rounds in our area." That's our signal to contact the Does with a request for a biography and picture. Sometimes the biography and picture are sent without the knowledge of the individuals and they receive a pleasant surprise when they appear in SQUARE DANCING magazine. If there are teachers in your area whom you feel are doing an outstanding job and who have never been spotlighted in this feature, send us the names or the information. It isn't necessary that they do institutes or are well known choreographers. Often the teachers who stay close to the home front are the ones in a position to do the most for the activity in their own local area. Let's hear from you!



FAN THRU FAN THE TOP SPIN THE TOP

EDITOR'S NOTE

This feature is devoted to a better understanding of the Styling and Standardization of American Square Dancing. As you have noticed if you read this section each month, some of the movements we cover pictorially are among the established Basics (see list page 9). Some include the PLUS Basics (see list page 12) and some involve gimmicks and a number of the more promising experimental figures.

Except on rare occasions when diagrams can tell a better story, we illustrate this series with clear, sharp photographs taken especially for SQUARE DANCING magazine by photographer Frank Halberg. Our liaison and reference man of the photo sessions, which are held on the Santa Barbara Campus of the University of California, is Bruce Johnson. The models, to whom we are sincerely grateful, are dancers who belong to groups in the Santa Barbara, California, area. That, basically, is the story behind this monthly feature.



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A GREAT SIMILARITY of terms and sometimes a confusion brought about by a similarity in the execution makes it important to take a close look at some of the terms and maneuvers present in the square dance activity today.

The three movements in this series all bear a number of similarities. Each of the three is done with two couples. We're showing one with two facing couples and the other with couples in ocean wave formation. The first, and simplest, Fan Thru, leads into the next, Fan the Top, which very obviously is a close relative to the third and final movement, Spin the Top. Let's take a look at each of the three.

In Fan Thru we start with two facing couples (1). In this instance the two men simply do a pass thru movement (2) while the two ladies step forward, take left forearms and do a left turn thru, to end facing out, with a new partner by their side (3).



In Fan the Top, we'll start from an ocean wave (4). Those on the ends will release handholds and move forward one-quarter (5), while those in the center (the ladies) will turn by the left three-quarters (6), ending in a second ocean wave at right angles to their original starting formation(7).

Spin the Top, though very similar to Fan the Top, adds one additional maneuver. Starting again as an ocean wave (8) dancers turn 180° by the right hand (9). Having reached

this point, dancers release right handholds (10) and as those in the center turn by the left three-quarters the ends move forward 90° (11), to end in another ocean wave perpendicular to their starting formation(12).

Confusion on the part of the dancers can readily be controlled by continuous practice. Once learned from the formations shown, dancers will become challenged by doing the movements from Arky (couples reversed) and other unusual setups.





THE STATES OF MISSOURI AND KANSAS are steeped in history and tradition, both resting on the banks of the Missouri and mighty Mississippi Rivers. The folks in charge of the 24th National Square Dance Convention, slated for Kansas City next June 26, 27, and 28, hope to make some *square dance history* for their area. That's their aim and they're all working mighty hard to accomplish this goal by having a great Convention.

Kansas City, where the old and the new stand side by side, boasts of the new Crown Center—a city within a city—the Harry S. Truman Sports Complex and the Truman Library. River Quay, a restored river landing, brings historic 19th Century Kansas City to life. Both states abound in state parks. They have “World's of Fun” and Swope Park Zoo in Kansas City; Forest Park Zoo in St. Louis; Gateway Arch—the gateway to the West; and Silver Dollar City—gateway to the past. This is but a small sample of what awaits square dancers on vacation in the Heartland of America next June.

For the Teens

All teen activities will be held in one ballroom—The Royal Hall at the Muehlebach Hotel, where there is room for 125 squares. A Trail End dance will be held at that location Wednesday night for the teens. On Thursday, Friday, and Saturday nights teen exhibitions are scheduled and all teen afterparties will be held in this facility.

Housing Facilities

Some 4,000 hotel and motel rooms have been committed for convention-goers to the National. All are within 15 minutes of Convention Center.

For campers there are 200 to 300 spots available at the old Municipal Airport with portable showers, sanitation facilities, utilities hook-ups and shuttle bus service running between Municipal Auditorium, the Muehlebach Hotel and various locations in the Greater Kansas City area. Camping for 150 units are available at Lake Jacomo, 20 minutes from downtown. There are 1500 free parking spaces at the old Municipal Airport with ample parking in the downtown area.



These hearts, small in size and bright orange in color, help attract attention to the 24th National.

Registrations are being processed at the present time. All registrations taken at the 23rd National in San Antonio and “paid blocks” were processed first. It's time for you to make your plans for next year's vacation so get your registration in NOW and avoid disappointment later. To register and for registration information contact Advance Registration, P. O. Box 11657, Kansas City, Missouri 64138.

Your Square Dance Vacation In The Heart Of The Nation

SQUARE DANCING Magazine and the NATIONAL

Because SIOASDS has always believed that the annual National Square Dance Convention is the most likely potential **SHOWCASE** for this activity, we have devoted considerable space in telling the “Convention Story” to readers of **SQUARE DANCING** magazine. Despite our sometimes critical editorializing on phases of the Convention that we felt could be and should be improved upon, we have been among

the Convention's staunchest supporters.

It is our earnest belief that each National should present the best this activity has to offer. If it is to be our activity's **SHOWCASE**, then we feel this is a correct stand to take. We believe that the Convention belongs to all who square dance and it is because of this feeling that we continue to offer it almost unlimited “free” publicity space.

ROUND THE WORLD of SQUARE DANCING



Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

England

Alexandra Palace in London is the site for the European Association of American Square Dance Clubs Summer Jamboree next July 18-20. The palace was first built in the 1860s and opened to the public in 1873. After being open only a few days the building was destroyed by fire and a new building was immediately started on the same site, and was opened in 1875. Malcolm Davis will act as M.C. and Tom Crisp, President of the European Callers and Teachers Association will call for some of the dancing at the Jamboree.

Minnesota

America's oldest winter celebration is the St. Paul Winter Carnival. This year it will be held January 24th through February 2nd with the theme "Salute to Eastern Heritage." One of the events scheduled is a square dance to

be held January 26th at the Civic Center Auditorium.

Washington

A newly organized club is the Lumberjacks and Jills of Forks, a small town of 1,400 people. Congratulations to the group and best wishes.

The 26th recipient of the Parker Inspirational Award, Harold and Unabelle Rich of Bremerton, were given a tremendous ovation by nearly 4,000 dancers attending the 24th Annual Washington State Festival as the immediate past holder announced their names. Presentation of this award is a traditional highlight of the Saturday morning festival program. It is presented to an individual caller or caller couple for outstanding contributions to square dancing. Harold and Unabelle were specially cited for the range of their square dance teaching, from pre-teens to senior citizens.

The Lakewood Senior Citizens Square Dancers were among many entertainers at the Lakewood Convalescent Center in the Tacoma area. Under the direction of their teacher, Helen Hulin, the group entertained the nursing home residents with lively oldtime tunes. The dancers meet each Friday morning and usually have two or three squares at each meeting.

New Jersey

The Mid Atlantic Festival will be a square and round dance festival and will be held at the Shelbourne/Dennis Hotels in Atlantic City on November 28, 29 and 30. This is the first of what is hoped will be an annual event. A souvenir program book will be printed and distributed to all those attending the three-day affair.

January 26, 1975, is set as the date for the next St. Paul Winter Carnival Square Dance, an annual affair. Here is a glimpse of this year's big one.



ROUND THE WORLD of SQUARE DANCING

Puerto Rico

Members from San Juan Squares, Bayamon Promenaders, Humacao Ocean Waves, Sabana Seca Tropical Twirlers, and Roosevelt Roads Double R Squares performed recently in Plaza de Armas. Writing about the event, Freck Hart of the San Juan Star Staff had this to say, "The dancers look full of life and laughter, obviously enjoying what they are doing. Dancers are all decked out in colorful garb that is part of the square dancing. Square dancing appeals to the ear as well as the eye. The music is catchy. And there is the shuff-shuff-shuffle and slide-slide-slide of dancing feet moving in unison, making a distinct rhythm much like the old soft shoe. Willing performers, they promenade for their own enjoyment and others." These club members in Puerto Rico are to be congratulated on a performance which obviously made such a favorable impression on writer Hart.

North Carolina

The Fontana square dance season opened with the sound of fiddles and dancing feet when the vanguard of the "fun festers" arrived for the Labor Day Weekend. This was the 31st occasion that the dancers have met, according to Recreation Director Al Brownlee

Members of the Washington Federation of Square and Round Dancers model the Expo '74 garb adopted by the Spokane (Washington) Council. The costumes advertised the Expo colors before and during the recent world's fair in Spokane.



of Fontana Village. The Accent on Rounds was followed by Rebel Roundup, Swap Shop, and Fall Jubilee. These semi-annual square dance festivals have been held every year since Swap Shop began in the fall of 1953 and they have made Fontana Village's name synonymous with western style square dancing

In their search for a novel way to express their appreciation to their caller, Mack Pipkin, members of Mack's four clubs in the Raleigh area came up with the idea of a fan club dance. Special badges and a banner were made and a scrapbook was compiled containing the history and photographs of the club members. At the dance each couple wrote a personal message in the scrapbook for Mack and Mavis. A red carpet was rolled out from the door to the caller's stand and Mack and Mavis were escorted down the carpet. Following the presentation of the banner and distribution of some 200 Fan Club Badges, the Pipkins were escorted to the dining area for refreshments which were prepared by the dancers. Our spies tell us that Mack was speechless. All of the club members enjoyed planning and working to make this affair the great success it was and a pleasant experience a caller and his wife will never forget. — S. J. and Lois Keith.



This clever idea for a new dancer badge is the brainchild of Sally and Bob Morgan of Grants Pass, Oregon. Armata Badge Company cooperated in making the badge possible.

Korea

The Kimchi Promenaders is the only square dance club in Korea. Due to most members serving just one year in Korea, and without their wives, the turnover is rapid. A few are on two year tours with their families. Supplies are very difficult to obtain and the group would appreciate it if any clubs could send them any "extras" that would assist them with graduations or special occasions. The address is Jack Weber, HQS UNC/USFK, J-2 DIV, APO San Francisco, California 96301. If you think you can assist them, get in touch!

South Dakota

Over 200 persons square danced at the 2nd



From left to right, Mr. and Mrs. Leroy Lentz, Chairmen of Kapeska Kapers, Caller Randy Dougherty, and Mr. and Mrs. Dick Hindman who celebrated their 56th Wedding Anniversary at the affair.

Annual Kapeska Kapers held at the Casino Ballroom on Lake Kapeska in Watertown. The activity was co-sponsored by the Promenaders and Jeans and Janes clubs. Dancers from North and South Dakota, Minnesota, Iowa and Illinois attended. Randy Dougherty was the special feature caller for the weekend.

Oklahoma

Bob and Margie Watters are General Chairmen for the 28th Annual Oklahoma State Square Dance Festival to be held November 9th in Oklahoma City. The affair will take place at the Myriad Convention Center with Oklahoma's callers doing the honors and Willie Harlan conducting a styling clinic. A style show, workshops, afterparty and some added special attractions are planned.

Tennessee

The Upper East Tennessee Callers Association will hold its First Fall Festival on November 29th and 30th at Daniel Boone High School in Gray. A Friday night dance, Saturday daytime workshops and a Saturday night dance are planned. Members of UETCA will do the honors for the advanced level dance. Ralph Fulkerson, Joe Todd, Billy Joe Oliver, Don Williamson, Johnny Jones and Dan O'Leary will call for both days of the festival.

California

Come square dance under the stars in Death

Valley! Come enjoy the many entertainments planned for the Annual Death Valley 49'er Encampment November 7th through the 10th. This is a gala campout but don't forget to bring your own food, water, campfire wood and square dancing duds. Darrell Marsh will call for square dancing at Furnace Creek Ranch on Friday and Saturday, November 8th and 9th between 9 pm and 11 pm.

Snow birds are coming back to Palm Springs to square dance from all over the United States and Canada. As of the first of this month Circle "O" Squares will have a special afternoon dance every first Sunday of the month, except January. All square dancers are invited to visit Palm Springs and dance with Circle "O" and caller Osa Mathews. — Virginia Shemunatz.

Ohio

Bellevue Scrambled Squares will hold a special Thanksgiving Eve Dance November 27th with Frank Lane calling. All rounds will be cued. The dance will be held at St. Paul's United Church of Christ in Bellevue.

Tribly Rounds Harvest Ball will take place November 17th at Bowling Green University in Bowling Green with Betty and Clancy Mueller as featured teachers. Other guest round dance leaders will be on hand for the dancing pleasure. This is an all day affair

ROUND THE WORLD of SQUARE DANCING

which includes a dinner, plus afternoon and evening dancing.

The PM Square Dance Club of Dayton will sponsor a cancer benefit dance in the name of "Jerry Helt Fan Club," with Jerry Helt donating his talents. The club has accepted the challenge to help fight this dreaded disease and all money that is collected will be turned over to a representative of the Montgomery County Cancer Society at the end of the dance. — *Paul Minter*

The 10th Annual Overseas Dancers Reunion was held in August in Oberlin, Ohio, with John "Will" and Lil Bryant in charge. Facil-

and Wanda Winter handling the round dancing. Cobo Hall is easily accessible, with plenty of parking on the roof. All dancing will take place under one roof, with ample room, with air conditioning and a beautiful view of the Detroit River and Canada.

Florida

One of the special features of the Round Dance Council of Florida's 15th Anniversary Fall Festival of Rounds was a clinic conducted by Art and Ruth Youwer on "The Fox Trot for the Round Dancer." The affair took place at the diLido Hotel in Miami Beach in October.

Virginia

Natural Bridge will be the location for the 10th Annual Shenandoah Valley Square Dance Festival November 22 and 23. Sponsored by



Representing 19 states and 11 countries overseas, 93 square dancers and their families gathered at Oberlin College in Ohio, for their 10th Overseas Dancers Reunion.

ities at Oberlin College, site of the reunion, were first rate and hospitality was out of this world. 93 dancers registered representing 11 countries overseas and 19 of the United States. Next year's affair will be held in Las Vegas, Nevada, with Lynn and Millie Mixer in charge.

Sponsored by the Akron Area Square and Round Dance Federation, the 15th Annual Snow Festival will be held December 1st at the K of C Hall. Guest instructors will be Rick and Joyce McGlynn. All rounds will be cued and new material presented. There will be a buffet dinner by reservation. For information contact Lou Hartley, 84 25th Street, N.W., Barberton, Ohio 44203.

Michigan

The Michigan Council of Square and Round Dance Clubs will be sponsoring the 14th Annual State Convention at Cobo Hall in Detroit on November 1st and 2nd. Sam Mitchell and Johnny Davis are featured callers, with John

the Roanoke Valley Square Dancers Association, the affair will feature Gary Shoemake, John Saunders and Allen Tipton on squares with Ray and Bea Dowdy handling the round dancing.

Arkansas

The Acres Shakers Club of Ozark Acres took great pleasure in honoring caller Glenn Turpin and his wife, Tommie, on the occasion of their 25th wedding anniversary. The affair was a surprise which was held in conjunction with the club's regularly scheduled dance last May. Closing out the activities, which included a "shot gun wedding," refreshments were served from a traditionally decorated table on which was the silver money tree presented to the Turpins.

NEWS NOTE: This section depends upon you — the "unofficial reporters" for news and pictures. Remember, our deadline is the first of the month, two months prior to the date of issue.

Sets in Order **WORKSHOP**

FOR LEADERS IN THE FIELD OF
SQUARE AND ROUND DANCING



November, 1974

IT'S BEEN SOME TIME since we paid a visit to the Pacific Northwest and this month seemed like the time to catch Bob Wright, Sr. in the act of calling a square dance at the Hayloft in Alderwood Manor, Washington. No newcomer to square dancing and calling, Bob is sure to please with material he uses at his club dances. He's sent us some examples which, while not necessarily original, are representative of the figures he enjoys calling.

(75)

Sides square thru four hands
Do sa do
Star thru
Pass thru
Tag the line face in
Square thru four hands
Go right and left grand

(67)

Heads square thru four hands
Right and left thru
Dive thru
Pass thru
Star thru
Lines of four forward and back
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Star thru
Double pass thru
First couple go left
Next couple go right
Move up to the next
Slide thru
Right and left thru
Dive thru
Pass thru
Star thru lines of four
Forward and back
Pass thru
Wheel and deal
Double pass thru
Centers in
Cast off three quarters
Star thru
Double pass thru
First couple left
Next couple right
Slide thru left allemande

(75)

Sides lead right
Circle to a line
Pass thru
Tag the line
Cloverleaf come down the center
Double pass thru
Centers in
Cast off three quarters
Box the gnat
Right and left thru
Star thru
Pass thru
Left allemande

(75)

Heads square thru four hands
Swing thru
Spin the top
Right and left thru
Pass thru
Tag the line
Peel off
Square thru three hands
Left allemande

(62)

Head ladies chain right
New heads rollaway half sashay
Turn thru
Separate around one
Make a line
Pass thru
Wheel and deal
Girls turn thru
Left turn thru with the boys
Girls star right once around
Boys trade
Left allemande

(54)

Four ladies chain
Sides lead right
Circle to a line
Right and left thru
Star thru
Dive thru
Pass thru
Eight chain one
Left allemande

NOTE: The numbers in parentheses at the top of twenty-two square dances in this section indicate that the particular dance or drill is within the 75 Basics. The number (64) indicates that Centers In (64) is the most advanced basic in that particular dance.

(45)
 Sides square thru
 Right and left thru
 Rollaway half sashay
 Pass thru
 U turn back
 Make a right hand star
 Sides to the center
 Left hand star
 Once around to the same two
 Star by the right exactly once around
 Girls turn around
 Left allemande

**BOB
 WRIGHT, SR**



Bob Wright became interested in square dancing between 1946 and 1949, while playing fiddle and guitar in a dance band. He started calling in 1949 when he resided in Wichita, Kansas, and since then has been featured at numerous state and district festivals across the United States and in Canada. Bob and Bea were transferred from Wichita to Seattle in 1966, at which time they purchased the Hayloft at Alderwood Manor from Jim and Ginny Brooks. Bob and Bea are directors of the Hayloft Square Dance Vacations each summer and for the past 14 years Bob has taught a callers' class each year. He calls regularly for four clubs in the Seattle area and accepts engagements out of town when it can be arranged. Bob and Bea are the parents of five children, all grown, and all five have or are now square dancing. Their oldest son Bob, Jr., is a caller also and calls regularly for four clubs in the Mount Vernon and Seattle area. When not square dancing and teaching, Bob and Bea like to fish and Bob likes to hunt with his fine bird dog, which he has trained. Bea's hobby is painting and she has some lovely paintings to show for her efforts.

(75)
 Heads lead right
 Circle to a line
 Right and left thru
 Ladies lead dixie style to ocean wave
 Boys cross run
 Girls trade
 Swing thru
 Boys run
 Tag the line
 Girls go left
 Boys go right
 Left allemande

(45)
 Sides square thru four hands
 Do sa do and make a wave
 Flip back
 Scoot back
 Boys run
 Reverse the flutter
 Star thru
 Circle half make a **two-faced line**
 Couples hinge and trade
 Centers right and left thru
 Then pass thru
 Do sa do the outside two
 Make a wave
 Flip back
 Scoot back
 Boys run
 Reverse the flutter
 Star thru
 Square thru three quarters
 Trade by
 Left allemande

KEEP BUSY

By Wes Wessinger, San Diego, California

Heads square thru, curlique
 Split circulate
 Split circulate
 Scoot back, boys run
 Then slide thru
 Left allemande

RING A ROSIE (75)

By Trevor Crabtree, Napier, New Zealand

All four ladies chain across
 One and three lead to right and circle
 Head men break, make a line
 Just the ends do sa do then
 Square thru three quarters round
 Centers star thru, California twirl
 Star thru, pass thru
 All tag the line in
 Centers rollaway
 Swing the lady on your right
 Promenade that way.

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

QUE TWO FLUTTER

By Marty Winter, Port Charlotte, Florida

Head ladies chain, heads star thru
Pass thru, circle four
Head men break to a line, curlique
Now face partner and star thru
Trade by, curlique
Ends circulate two places
Curlique, swing thru
Right and left thru
Flutter wheel right
Square thru three quarters to a
Left allemande

ANDY ANAHEIM SALUTE

By Darrell Hedgecock, San Jose, California

Sides pass thru, now U turn back
Heads left swing thru
Slide thru, partner tag
Partner trade, heads curlique
Box circulate, walk and dodge
Curlique, all eight circulate
Split circulate
Swing thru, all eight circulate
Walk and dodge
Cast off three quarters
Pass thru, wheel and deal
Left turn thru
Right and left grand

CURLI-CUTE

By Dick Hamilton, Van Nuys, California

One and three curlique
Face your partner, curlique
Center girls turn back, curlique
All eight circulate twice
Girls turn back, curlique
Face your partner, curlique
Boys turn back, curlique
Turn one quarter right
Left allemande

EVEN A RED HOT

By Jack (Joel) Jackson, Panama City, Florida

Heads gents and corner
Square thru four hands
Split two, around one
Hook on make lines of four
Pass thru, tag the line in
Pass thru, tag the line in
Pass thru gonna wheel and deal
Double pass thru, peel off
Forward and back, star thru
Cloverleaf, center four star thru
Right and left thru
Same two ladies chain, back away
All join hands, circle left
Now circle right, put ladies in lead
It's Indian style, gents step up, promenade
Pull ladies to center, go red hot
Right hand lady right hand round
Partner with left arm around to
Corner with right arm round
Back to partner for allemande thar
Gents swing into right hand star
Slip the clutch, left allemande
Let's go right and left grand

Darrell Hedgecock, San Jose, California calls these two "Centers In" and "Centers Out".

Four couples flutter wheel
Sides swing thru, turn thru
Partner trade, heads spin the top
Pass thru, centers in
Cast off three quarters
All eight circulate
Cast off three quarters
All eight circulate
Pass thru, partner trade
Swing thru, tag the line out
Wheel and deal
Square thru three hands
Allemande left

(69)

Heads swing thru, centers trade
Slide thru, centers out
All eight circulate
Cast off three quarters
All eight circulate
Cast off three quarters
Ends cross fold, double pass thru
Lead couples partner trade
Turn thru, partner trade
Slide thru, cast off three quarters
Dixie chain ladies go right
Gents go left
Right and left grand

SINGING CALL

COUNTY FAIR (59)

By Bill Martin, Huntington Beach, California
Record: Lucky #101, Flip Instrumental with
Bill Martin

OPENER, MIDDLE BREAK, ENDING

All four ladies promenade
Once inside the land
Get on home swing and whirl
With your handsome man why don't you
Join hands and circle
To the left around you go
Allemande left that corner
Weave the ring you know
Well now it's hot dogs ferris wheels
And the carousel do sa do once around and
Promenade so well with freckle faced boys
And girls with golden hair cotton candy
Happy smiles at the county fair

FIGURE:

One and three square thru four hands you go
Do sa do that corner lady
One time you know why don't you
Swing thru go two by two
Boys trade and then gonna box the gnat
Right and left thru turn the girl my friend
Why don't you dive thru and
Square thru three quarters round
Swing the corner lady promenade the town
With freckle faced boys and
Girls with golden hair cotton candy
Happy smiles at the county fair

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

ROUND DANCES

HEARTACHE — Grenn 14196

Choreographer: Cliff Olson

Comment: The music is nice and mellow with big band sound. The waltz routine keeps one thinking.

INTRODUCTION

1-4 CLOSED M face LOD Wait; Wait; Fwd, Touch, —; Back, Touch, —;

DANCE

1-4 Fwd, Side, Turn Fwd end in SEMI-CLOSED facing WALL; Fwd, Close, Back end in CLOSED M facing WALL; Dip Back, —, —; Manuv, 2, 3 end M facing RLOD;

5-8 Pivot, 2, 3, end in SEMI-CLOSED facing LOD; Thru, Side, Close end in CLOSED M facing WALL; Fwd, Side, Cross to SEMI-CLOSED facing LOD; Thru to CLOSED M facing WALL, Side/Close, Side;

9-12 Cross, Side, Close end in LEFT-OPEN facing RLOD; Fwd Waltz, 2, 3; Fwd, Touch, —; Cross, Side, Close end in SEMI-CLOSED facing LOD;

13-16 Fwd, Touch, —; Step, Swing, —; Spin Manuv, 2, 3 end in CLOSED M facing RLOD; Pivot, 2 M facing LOD, —;

17-20 Cross, Side, Close to BANJO M facing DIAGONAL LOD & CQH; Cross, Side, Close/Check end in CLOSED M facing LOD; Back, Close, Fwd to SEMI-CLOSED facing LOD; Thru, Side, Behind to face WALL in BUTTERFLY;

21-24 Roll LOD, 2, 3 end in CLOSED M facing WALL; Manuv, 2, 3 end M facing RLOD; (Spin Turn) Pivot, 2, Recov M facing LOD; Back, Side, Close;

25-28 (L) Waltz Turn; (L) Waltz Turn end M facing WALL; XIB, Side, Close; XIB, Side, Close;

29-32 (Twirl) Side, Behind, Side to CLOSED; Manuv, 2, 3 M facing RLOD; (R) Waltz Turn end M facing LOD; Fwd Waltz;

SEQUENCE: Dance goes thru twice plus Ending.

1 Step Apart, Point, Ack.

AFFAIR TO REMEMBER — Grenn 14196

Choreographers: John and Shari Helms

Comment: An active waltz with several measures repeating. The music has the big band sound.

INTRODUCTION

1-4 OPEN-FACING Wait: Wait: Apart, Point, —; Together to BUTTERFLY M facing WALL, Touch, —;

PART A

1-4 Fwd Waltz; Roll Across, 2 to LEFT-OPEN, Fwd; (Twinkle) Thru, Side, Close to CLOSED M facing COH; (Twinkle) Thru, Side, Close;

5-8 Dip Back, —, —; Recov, Pivot, 2 end in

SEMI-CLOSED facing LOD; (Twirl) Fwd Waltz end in SEMI-CLOSED; Manuv, 2, 3 to CLOSED M facing RLOD;

9-12 (Spin Turn) Pivot, 2, Recov; Back, Side, Close end in CLOSED M facing LOD; (L) Waltz Turn; (L) Waltz Turn end M facing WALL;

13-16 Side, Behind, Side end in BANJO M facing DIAGONAL LOD & WALL; Pivot, 2, 3 end in SEMI-CLOSED facing LOD; (Twirl) Fwd Waltz Thru, Side, Close end in BUTTERFLY M facing WALL;

17-20 Repeat action meas 1-4 Part A;

21-24 Repeat action meas 5-8 Part A;

25-28 Repeat action meas 9-12 Part A;

29-32 Repeat action meas 13-16 Part A except to end in SIDECAR M facing DIAGONAL LOD & WALL;

PART B

1-4 Cross, Side, Close end in BANJO M facing DIAGONAL LOD & WALL; Cross, Side, Close end in CLOSED M facing RLOD; (Spin Turn) Pivot, 2, Recov; Back, Side, Close end in CLOSED M facing LOD;

5-8 Balance Fwd, 2, 3/Check; Balance Back, 2, 3/Check; (L) Waltz Turn; (L) Waltz Turn end in BUTTERFLY M facing WALL;

9-12 Rock Side, Recov, Thru; Rock Side, Recov, Thru; Side, Behind, Side; Thru, Side, Behind;

13-16 Roll LOD, 2, 3 end in SEMI-CLOSED facing LOD; Thru, Side, Close; (Twirl) Side, Behind, Side; Pickup, 2, 3 to SIDECAR M facing DIAGONAL LOD & WALL;

17-20 Repeat action meas 1-4 Part B;

21-24 Repeat action meas 5-8 Part B;

25-28 Repeat action meas 9-12 Part B;

29-32 Repeat action meas 13-15 Part B and Step Thru, Side, Close to end in CLOSED M facing WALL;

SEQUENCE: Dance goes thru once plus Ending.

Ending:

1-5 Fwd, Side, Recov end in SEMI-CLOSED; Thru, Point, —; Back, Point, —; Fwd 1/4 R Turn, Point Swd, —; (Twirl) Side, Behind, Apart/Point.

FUNNY LITTLE TUNE — Belco 258

Choreographers: Earl and Rosie Rich

Comment: An easy mixer with lively spicy music.

INTRODUCTION

1-2 OPEN Wait; Apart, Point, Together to SEMI-CLOSED, Touch;

DANCE

1-4 Fwd Two-Step; Fwd Two-Step; Roll LOD, —, 2, —; 3, —, 4, — end in SEMI-CLOSED;

5-8 Repeat action meas 1-4 except to end in BUTTERFLY M facing WALL;

9-12 Pas de Basque L; Pas de Basque R; (Twirl) Side, —, Behind, —; Side, —, Thru end in SEMI-CLOSED, —;

- 13-16 Fwd Two-Step; Fwd Two-Step; Circle Away Two-Step; Circle Away Two-Step;
17-20 Circle Together Two-Step; Circle Together Two-Step end with R hand joined M facing WALL; Curlique, —, 2, —; 3, —, 4 end in BANJO M facing RLOD, —;
21-24 Fwd Two-Step; Fwd Two-Step; (Walk Fwd) $\frac{1}{2}$ R Turn face LOD, —, 2, —; 3, —, 4 to SEMI-CLOSED, —;

SEQUENCE: Dance goes thru five times plus Ending.

Ending:

- 1-4 BUTTERFLY M face WALL Pas de Basque L; Pas de Basque R; (Twirl) Side, —, Behind, —; Apart, —, Point, —.

MAGICAL WHEEL — Belco 258

Choreographers: Louis and Mona Cremi

Comment: Not a difficult two-step with 12 measures repeating. The music is pleasant.

INTRODUCTION

- 1-4 OPEN-FACING Wait; Wait; Apart, —, Point, —; Together to SEMI-CLOSED facing LOD, —, Touch, —;

PART A

- 1-4 Fwd, Close, Fwd, Hop; Fwd, Close, Fwd, Hop; Apart, Behind, Side, Hop; (Roll end in CLOSED) Side, Behind, Side, Touch end M facing WALL;
5-8 Turn Two-Step; Turn Two-Step; Side, Behind, Side, Thru to CLOSED; Pivot, —, 2 end in SEMI-CLOSED facing LOD, —;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in BUTTERFLY M facing WALL;

PART B

- 17-20 Back, Close, Fwd, Kick; Banjo Wheel, 2, 3, Touch M facing COH; Fwd, Close, Back, —; Back, Close, Fwd end in BUTTERFLY, —;
21-24 With M still facing COH repeat meas 17-20 except end in SEMI-CLOSED facing LOD;
25-28 Fwd Two-Step; Fwd Two-Step; L Circle Away 2, 3, Hop; Together, 2, 3, Touch end in BUTTERFLY M facing WALL;
29-32 Side, Close, Cross to face RLOD in LEFT-OPEN, —; Recov, Side, Thru M face WALL, —; (Twirl) Fwd LOD, —, 2 to SEMI-CLOSED, —; Fwd, —, 2, —;

SEQUENCE: Dance goes thru twice plus Ending.

Ending:

- 1-2 BUTTERFLY M facing WALL Rock Side, —, Recov, —; Cross, Side to SEMI-CLOSED, Point, —.

SLIPPING — Hi-Hat 927

Choreographers: Ian and Dorothy Hay

Comment: An easy two-step with light and airy music.

INTRODUCTION

- 1-4 BANJO M facing LOD Wait; Wait; Rock Fwd, —, Recov, —; Rock Back, —, Recov, —;

PART A

- 1-4 Fwd Two-Step; Fwd Two-Step; Side, Close, Cross to SIDECAR, —; Side, Close, Cross to BANJO, —;
5-8 Wheel, 2, 3, —; 4, 5, 6 end M facing WALL in CLOSED, —; (Twirl) Side, Behind, Side, Touch; (Reverse Twirl) Side, Behind, Side, Touch end M facing LOD in BANJO;
9-12 Repeat action meas 1-4;
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL;

PART B

- 17-20 (Twisty Vine) Side, Behind, Side, Front; Side, Close, Fwd, —; RLOD (Twisty Vine) Side, Behind, Side, Front; Side, Close, Thru to SEMI-CLOSED facing LOD, —;
21-24 Circle Away Two-Step; Circle Together Two-Step end M facing WALL; Side, Close, Side, Close to face LOD; (Twirl) Fwd, —, 2 end in SEMI-CLOSED, —;
25-28 Fwd Two-Step; Fwd Two-Step; Side, Close, Fwd, —; Side, Close, Thru, —;
29-32 Repeat action meas 21-24 except to end in BANJO M facing LOD for Interlude and second time end in CLOSED M facing WALL;

INTERLUDE

- 1-2 Repeat action meas 3 and 4 of Intro:
SEQUENCE: A — B — Interlude — A — B plus Ending.

Ending:

- 1-2 CLOSED M facing WALL Rock Back, —, Recov, —; Apart, —, Point, —.

LOLA WANTS YOU — Hi-Hat 927

Choreographers: LeRoy and Anita Stark

Comment: A Tango routine with good Tango music.

INTRODUCTION

- 1-4 BANJO M facing LOD Wait; Wait; (Flare to SEMI-CLOSED) Rock Back, —, Pick-up to CLOSED, Touch, Tango Draw;

PART A

- 1-4 Fwd, —, 2, —; Tango Draw; Corte, —, Recov, —; Tango Draw;
5-8 Fwd, —, $\frac{1}{4}$ R Turn M face WALL, —; Rock Swd, Recov, (Twisty Vine) Side, Back; Side, Front, Side, Back to end M facing LOD in CLOSED; Tango Draw;

PART B

- 1-4 Fwd, —, Manuv end M facing RLOD, —; Pivot, 2 SEMI-CLOSED facing LOD, Point, —; CLOSED Corte, —, Recov, —; Rock Fwd, Recov to OPEN-FACING Lead hands joined, XIB, —;
5-8 Flare/Cross SIDECAR, —, Flare/Cross BANJO, —; Flare/Cross SIDECAR blend to CLOSED M facing LOD, —, Corte, —; Recov, Touch, —, Stamp; Tango Draw;

PART C

- 1-4 (Rock Back, Recov, Fwd to SIDECAR, —;) Rock Fwd, Recov, Back, Touch; (Fwd, Flare to REVERSE-SEMI-CLOSED, Cross to BANJO, —;) —, —, —, —; (Fwd, Flare to SEMI-CLOSED, Pickup to

CLOSED, —;) —, —, Fwd, Touch; Tango Draw;

- 5-8 Turn to SEMI-CLOSED, Fwd, —, Manuv M face RLOD, —; Double Pivot, 2, 3, 4 end M facing LOD; (Double Twirl) Fwd, 2, 3, 4 end in CLOSED; Tango Draw;

SEQUENCE: A — A — B — C — A — A — B — C plus Ending.

Ending:

- 1-4 Rock Fwd, Recov, Corte, —; Twist L, —, Recov M face WALL, —; Pivot, 2, (Twirl) Fwd, 2; Apart (Fandango).

XXX

By Rod Bertlshofer, Foster City, California

Heads lead right circle to line of four

Pass thru, wheel and deal

Double pass thru, peel off

Pass thru, round off

Double pass thru, peel off

Pass thru, round off

Double pass thru, first couple left

Next right, right and left thru

Cross trail, left allemande

Two easy ones by Bob McCarron, Stoughton, Massachusetts.

(14)

Promenade

Don't slow down

Girls keep going

Boys wheel around

Allemande

(67)

Head ladies chain

Heads slide thru

Swing thru, sides divide

Everybody right and left thru

Slide thru, allemande

CONTRA CORNER

HILLS OF HABERSHAM

By Mary and Fred Collette

Formation: 1-3-5-etc. couples active and crossed over

Record: Shaw #181

Intro — — —; — — —; — — —; All pass thru

1-4 — — —; — Balance right; — and left; — solo turn

5-8 — — —; — Balance right; — and left; all pass thru

9-12 — — —; — Balance right; — and left; — solo turn

13-16 — — —; — Balance right; — and left; — actives down outside

17-20 — — —; — Below two; — — in; — up center

21-24 Lines of four; — balance right; — and left; — actives wheel

25-28 — — —; — Balance right; — and left; cast off and balance*

*Caller indicates Cross Over every second and alternate sequence thru the dance.

Note: This contra is in waltz rhythm, instructions are in measures, not in counts.

BATTER UP

By Bruce Welsh, New Orleans, Louisiana

Heads square thru, curlique

Cast off three quarters

Girls trade, boys fold

Peel off and one quarter more

Men pass thru, curlique

Cast off three quarters

Centers trade, ends fold

Peel off and one quarter more

Centers pass thru, left allemande

KO-REC

By SMS Gene McCullough, Oxon Hills, Maryland

Side ladies chain to the right

Heads flutter wheel and square thru

Swing thru the outside two

Girls run right, couples circulate

Wheel and deal, curlique then

Split circulate and girls trade

Pass thru, bend the line

Spin the top to a curlique

Boys run, flutter wheel and then

Square thru four hands

Trade by and slide thru to a

Left allemande

SINGING CALL*

FIRST DAY OF THE REST OF MY LIFE

By Roger Chapman, Winter Haven, Florida

Record: Blue Star #1989, Flip Instrumental

with Roger Chapman

OPENER, MIDDLE BREAK, ENDING

Four ladies chain you know

Three quarters round that ring you go

Chain those ladies

Straight across that ring and then

Hey circle left I say

Ladies in men sashay

Allemande that corner girl and

Weave around that ring

Today will be the first day

Of the rest of my life do sa do

Promenade I'll tell you why

Thought I couldn't live without her

Then I saw the light

And today will be the first day

Of the rest of my life

FIGURE:

Head couples square thru

Four hands in the middle you do

Meet those sides you do sa do

Full around and then

Make your wave and balance there

Scoot back and now the boys trade and

Spin the top go walking down the line

Slide thru and swing thru and

Whirl around and around with corner girl

Left allemande. promenade I'll tell you why

Thought I couldn't live without her

Then I saw the light

And today will be the first day

Of the rest of my life

SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.

Here are calls taken from the Sets in Order American Square Dance Society's 1974 Red Premium Album using basics 1-50.

Stan Burdick, Sandusky, Ohio

(47)

One and three go forward and back
Square thru four hands
Split two around one to a line of four
Go forward up and back, box the gnat
Right and left thru, whirl away half sashay
Star thru, California twirl, dive thru
Pass thru, star thru
Right and left thru, whirl away half sashay
Star thru, California twirl, dive thru
Pass thru, star thru
Again star thru, left allemande

(47)

Two and four go up and back
Star thru, pass thru, star thru
Right and left thru, pass thru
Bend the line, go forward and back
Star thru, right and left thru
Whirl away half sashay, star thru
California twirl, pass thru
Bend the line, go forward and back
Star thru, dive thru, pass thru
Left allemande

(47)

Promenade, don't slow down
Heads wheel around, two ladies chain
Star thru, dive thru, pass thru
Star thru, two ladies chain, pass thru
Bend the line, go up and back
Right and left thru, star thru
Pass thru, left allemande

(47)

Heads go up and back
Right and left thru
Cross trail around one to a line of four
Right and left thru, star thru, pass thru
U turn back, star thru, bend the line
Go forward and back, right and left thru
Whirl away half sashay, star thru
California twirl, dive thru, star thru
Cross trail, left allemande

TAKE YOUR CHOICE

By Jay Fenimore, Hollywood, Florida

(67)

Four ladies chain
Promenade don't slow down
Heads wheel around
Square thru four hands, trade by
Square thru three hands, trade by
Slide thru, square thru two hands
Trade by, square thru one hand
Left allemande

Note: For a little more challenge use Cloverflo in place of Trade By. For even a little more challenge use any combination of Cloverflo and Trade By.

SWAP AROUND

By John Hayes, Christchurch, England

Heads square thru four hands
Swap around, trade by
Swap around
Centers square thru three hands
Centers in cast off three quarters
Line of four slide thru
Double pass thru
First couple left next go right
Right and left thru
Pass thru, wheel and deal
Two ladies chain, swap around
Left allemande

These three are interesting and short. They are from John Fogg, Pasadena, California.

(61)

Heads square thru, right and left thru
Dive thru, square thru four hands
Sides divide and star thru
Pass thru, trade by
Left allemande

(75)

Four ladies chain three quarters
Eight to middle and back
Partner tag then
Go right and left grand

(61)

Four ladies chain three quarters
Heads rollaway and square thru
Sides rollaway, pass thru
Trade by, pass thru
Trade by and
Right and left grand

SINGING CALL

HONEYMOON FEELING

By Ken Bower, Hemet, California

Record: Wagon Wheel #608, Flip Instrumental
with Ken Bower

OPENER, MIDDLE BREAK, ENDING
Circle left

I still get that honeymoon feeling
After all these years
My heart goes reeling allemande the corner
Do sa do your own the men star left
Turn your partner by right hand round
Left allemande come back and promenade her
Everytime we love I get that
Honeyymoon feeling again

FIGURE:

The heads promenade you go halfway
Sides a right and left thru
Curlique the boys run right left allemande
Weave even though it's been some time
Do sa do take the corner promenade her
Everyday I find I'm more in love with you

SEQUENCE: Opener, Figure twice, Middle break,
Figure twice, Ending.

Here are a couple by Ron Mineau of Arroyo Grande, California.

(68)

Head gents and corner forward and back
Box the gnat
Right and left thru, circle left
All four girls up to middle and back
Square thru four hands, split the boys
Around one to a line, pass thru
Girls cross fold, star thru
Couples circulate
Wheel and deal, allemande left

(59)

Sides rollaway half sashay and
Square thru four hands, do sa do
Swing thru, ends circulate
Centers trade, boys run right
Square thru three quarters
Cross trail, allemande left

DRILLS FOR MAINSTREAM MOVEMENTS

This month we feature several drills on the two Mainstream Workshop figures for this quarter—"Walk and Dodge" and "Recycle." These were sent to us by Jack Lasry, Miami, Florida, Chairman of the New Movements Committee of Callerlab, The International Association of Square Dance Callers.

WALK AND DODGE

Heads lead right circle to a line
Curlique, walk and dodge
(Boys walk, girls dodge)
Trade by, swing thru
Turn thru, left allemande

Heads lead right circle to a line
Pass thru, wheel and deal
Centers curlique, walk and dodge
Separate around one to a line
Star thru, substitute
Square thru three quarters
Left allemande

These figures have the dancers in the position where the girls walk and the boys dodge.

Heads square thru four hands
Right and left thru
Rollaway half sashay, swing thru
Cast off three quarters, balance
Walk and dodge, girls fold
Star thru, bend the line
Right and left thru
Slide thru, left allemande

Heads square thru four hands
Box the gnat, curlique
Walk and dodge, girls run
Cast off three quarters
Boys trade, boys run
Bend the line, slide thru
Left allemande

The dancers have again found an even smoother way to move into a Recycle from the

ocean wave. From a standard wave the girls eliminate the fold and merely turn and follow the adjacent boy into the Recycle action. It saves the necessity to fold then move and adds to the danceability of the Recycle.

RECYCLE

Heads lead right circle to a line
Do sa do to a wave, recycle
Right and left thru
Flutter wheel, cross trail
Left allemande

Heads lead right circle to a line
Curlique, cast off three quarters
Girls trade, recycle
Cross trail, left allemande

These examples have the boys in the center of the wave.

Heads square thru four hands
Swing thru, recycle
Box the gnat, right and left thru
Left allemande

Heads square thru four hands
Swing thru, boys trade
Recycle, sweep one quarter
Box the gnat, right and left thru
Slide thru, left allemande

SINGING CALL*

Mm Mm GOOD (45)

By C. O. Guest, Mesquite, Texas
Record: Kalox #1158, Flip Instrumental with C. O. Guest

OPENER, MIDDLE BREAK, ENDING

Walk around that corner lady
See saw the one you know then
Join your hands and start to circle
Men star by the right hand
Go once around the ring and
Left allemande then weave the ring
You must know what you're doing
So keep right on doing a
Do sa do then promenade
The way you kiss away my lonely
The way you lay your lovin' on me
Sweet love you've given me is mm mm good
FIGURE:

Head couples promenade
Go halfway with your maid
Down the middle right and left thru
Turn 'em two times around
Square thru go four hands around the ring
You're gonna go with the sides
Right hand star you know
Heads star by the left hand
Go once around the ring and
Swing the corner promenade
The way your kisses go right thru me
The way you bring your love home to me
Sweet love you've given me is mm mm good
SEQUENCE: Opener, Figure twice, Middle break, Figure twice, Ending.



The AMERICAN SQUARE DANCE WORKSHOP

bulletin

YOUR PASSPORT TO THE WORLD OF TRAVEL



How Does it Feel to Square Dance Around the World?

JUST GREAT! Ask anyone who's had an opportunity to square up in Spain or Manila or Panama, just to mention a few locations where clubs are located, and you'll get a similar reaction. Traveling with square dancers and dancing with new-found friends around the world is an unbeatable combination.

As we start our fifteenth year of square dance tours, we look back gratefully to all the wonderful people we have met in some of the most interesting spots in the world. Travel is exciting, but combined with square dancing it's fantastic.

Visualize, if you will, some of these situations. A white-wigged lackey opens the doors to a chandelier studded room and announces you to the gathered assembly. You sweep in with petticoats rustling and boots clicking and your square dance evening is underway at Victoria Halls in London.

A winding line of square dancers, arms linked, walks across a moon-drenched cobbled courtyard. Spontaneously someone starts whistling Colonel Boogie March as you pass under heavy stone arches and into Heidelberg Castle to join square dancers from Germany for an evening of fun.

500 Japanese square dancers, clapping in unison, form an aisle through which you walk as you enter the hall for an evening's dance.

Bob Van Antwerp and Becky Osgood dance with Prince Mikasa in Tokyo as Masura Wada calls.



A busload of dancers drives all day to reach Dublin in order to dance with you.

The local Scottish Country Dance Society in Africa "pipes" you into the room where you learn a few of their steps as you teach them some of the 50 basics of square dancing.

A caravan of private cars drives up to your hotel, allows 10 seconds for each car to stop, load and drive off, and before the astonished doorman can close his mouth, all 80 American Square Dance Workshop members are off to the dance in Auckland.

These are just a few experiences that have been enjoyed by participants in ASDW tours to various parts of the world. Dancers in many other countries have also hosted our travelers and at several annual, weekend European Square Dance Round-Ups in Germany, ASDW members have circled left with dancers from all over Europe.

And who do you meet? Some of the wonderful people in the world! Like your own club members, they're friendly, happy and helpful. Of course, on occasion, you meet someone quite special, like Prince Mikasa of Japan.

What's On the Future Docket

As this issue of SQUARE DANCING goes to the printers, Don and Marie Armstrong are leading a group Around the World. They'll be square dancing with the Tehran Trotters and enjoying ethnic dancing elsewhere. More on that when they return.

In the spring of 1975, Johnny and Marjorie LeClair are heading a tour to the Orient. It is sold out but we are accepting names on a waiting list. Other trips are in the planning stages and you'll read about all of them in SQUARE DANCING magazine. So if you've a yen for travel and want to do it in the company of the finest people ever, watch these pages for announcements of future American Square Dance Workshop tours. Join the fun!

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CALLER of the MONTH



"Red" Correll — Waymart, Penn.

CREDITED WITH BEING the one square dance caller who is responsible for the popularity which square dancing enjoys in the north-eastern area of Pennsylvania, is "Red" Correll of Waymart.

"Red" began his calling career over a dozen years ago with a few records and books illus-

ABOUT CALLER OF THE MONTH

This feature goes back to the beginning of SQUARE DANCING (Sets in Order) magazine, when Ralph Maxhimer was spotlighted in the November, 1948, issue. It is our way of introducing to the square dance world a caller who is doing an outstanding job in his own home area. These are the "home club and class" teachers and callers who do so very much to perpetuate the activity. We try to cover a variety of areas and the feature is planned several months in advance. Nominations are invited.

trating dancing techniques. Printed material to assist callers in learning the "ins" and "outs" of calling was hard to come by and the absence of other callers in the area eliminated the possibility of gaining knowledge through observation and coaching. It was entirely up

Asilomar

SQUARE DANCE

VACATION Bulletin

The weekend and week long (regular) sessions for February 1975 are completely sold out. The callers/teachers for these two institutes include Marshall Flippo, Frank Lane, Bob Page, Clark and Maxine Smith, Charlie and Bettye Proctor, and the Osgoods.

Plan now for the Summer session July 20-25, 1975 with Don Armstrong, Bruce Johnson, Bob Van Antwerp, Lee Helsel, the Manning Smiths and the Osgoods.

Brochures for this session will be sent out after the first of the year. If you have previously attended an Asilomar, you will automatically receive a copy of the brochure. If you would like to be added to the mailing list, please send your name to:

The Sets in Order
AMERICAN SQUARE DANCE SOCIETY

462 North Robertson Blvd., Los Angeles, Calif. 90048

to "Red" to work out the figures for himself. He accepted the challenge and won.


From this shaky beginning "Red" matured into a fine and respected caller in the area. He is responsible for encouraging several others to enter the profession through his coaching and willingness to give of his time and experience, which he worked so hard to attain.

On a weekly schedule, "Red" calls for three clubs. He teaches classes for these same clubs, also. Coupled with guest caller dances at camps and festivals, "Red" is kept pretty busy. In addition to this, "Red" and his wife, Bert, organized and conduct regularly scheduled classes and club sessions for a round dance club.

Regardless of where "Red" and Bert travel, they promote square dancing with their genuine interest and warm hearted attitude toward this activity.

SPOTLIGHT A DANCER

Jack Gilmour
Londonderry County, No. Ireland



EVERY ONCE IN A WHILE someone enters the square dance picture who, through his own pure enjoyment, motivates and inspires other dancers and callers. Such a person is Jack Gilmour of Ireland, who dances with the Kuntry Kuzzins Square Dance Club in Londonderry County, Northern Ireland.

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lative newcomer on the square dance scene, there has probably never been a more happy, enthusiastic and dedicated square dancer. Not only does he generate excitement within his own club, but he helps in beginner groups as well. The amazing thing about all this is that Jack cannot hear nor speak!

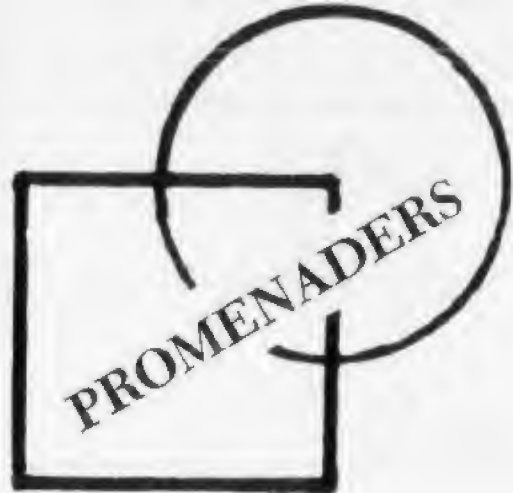
Jack is able to dance with any group of dancers by his keen visual alertness and exceptional close attention to the dancers around him. There are no special signs or clues designed for him. He especially likes singing calls because he can remember the figure after the first time through. Jack also accepts the challenge of hash calling with genuine eagerness. Any apprehension that dancers or beginners may have about dancing is soon forgotten when they experience dancing with this exuberant and always smiling person.

Jack Gilmour has greatly contributed to the fast growing square dance movement in Ireland.

(WALKTHRU, continued from page 24)

some article was of particular help or that you adapted an idea or that you followed certain directions and made some item, we know that you represent a segment of the square dance population. In turn, each time we receive a query from a dancer or a club or an association, we know that question needs an answer not just for you alone but for others who are not speaking up. Your reactions are our best indicator for directions to follow.

And by all means share your ideas with us so that we may pass them along to others. Your thoughts about how to run a club, how to spark new classes, suggestions for games or stunts you've used, ideas about club constitutions, officers, extra-curricular activities all can be extremely helpful. If you have specific



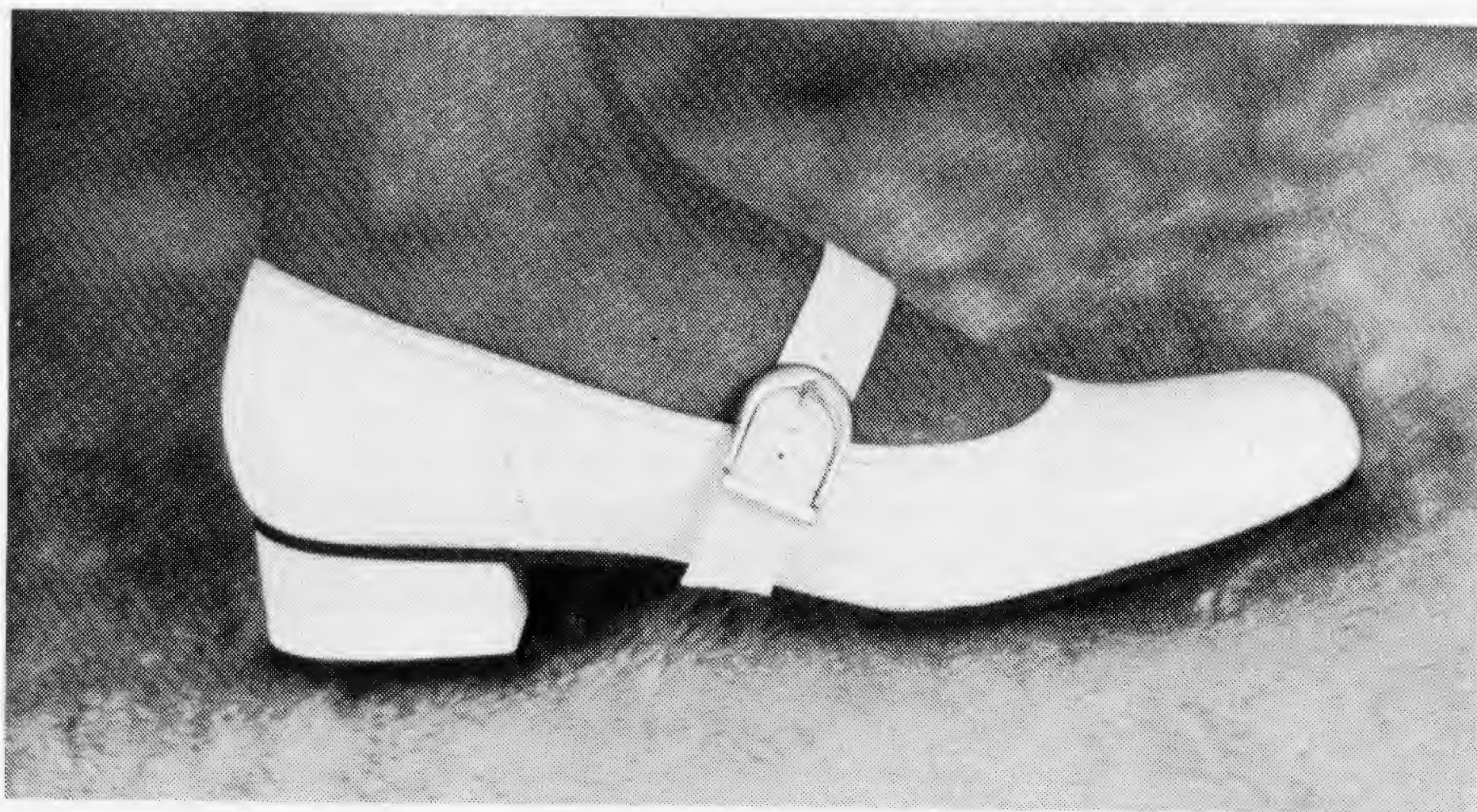
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items to share with us — the design for a graduation cap, a carrier for a coffee pot, a club invitation, an unusual newsletter, whatever it might be, we'd enjoy hearing from you.

This column is yours; just let us know what you'd like to see in it.

CALLER TAKES THE PLUNGE

On July 13 wedding bells rang out in Fremont, California, uniting Denise Perez and Barry Medford in marriage. Denise is the daughter of Mr. and Mrs. Albert Perez; Barry has been calling for several years and is a

recording artist on the Dance Ranch label. The couple are making their home in Stafford, Texas. Heartiest congratulations to Barry and Denise.

SQUARE DANCING FOR THE DEAF

Have you had (or dd you know of anyone who has had) experience in teaching the deaf to square dance? Don Cade, 200 South Hathaway Street, Lansing, Michigan 48917 (phone 517-372-5844), has taken on the project of researching this field. Please write to him if you have any information that could be of help.



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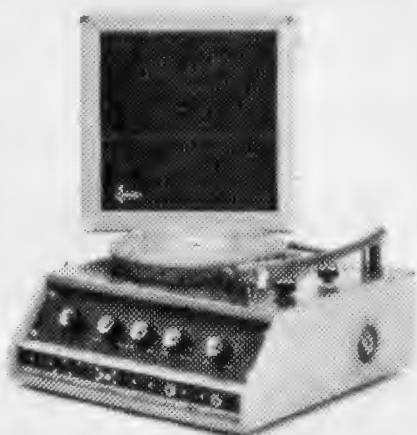


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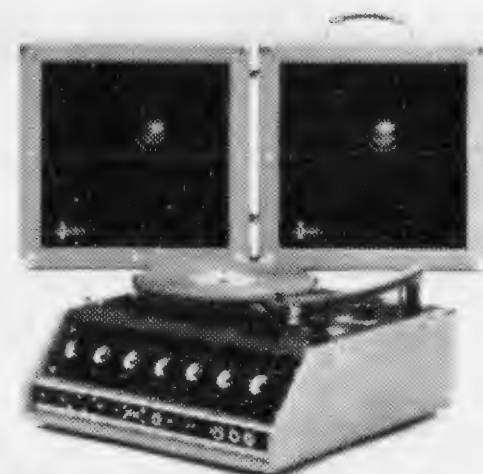
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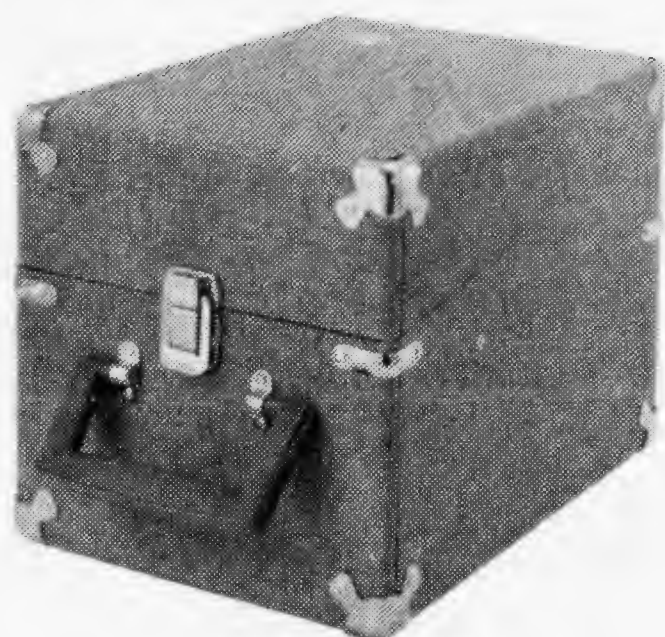


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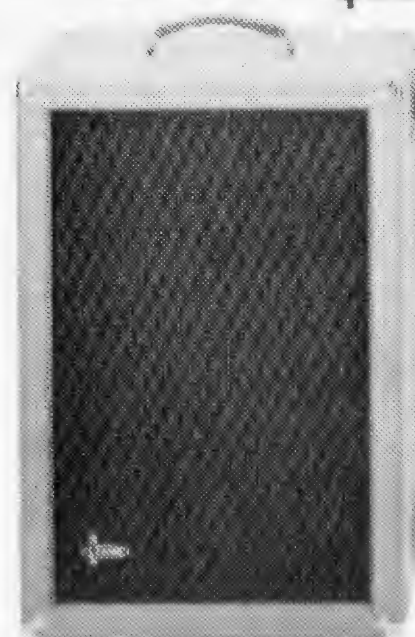
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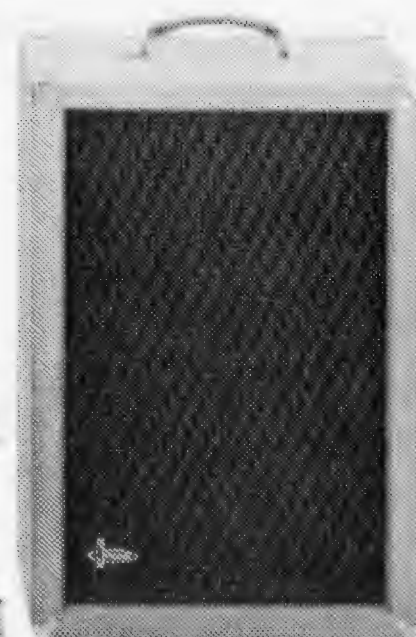


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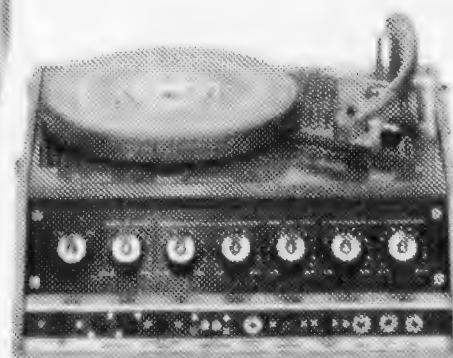
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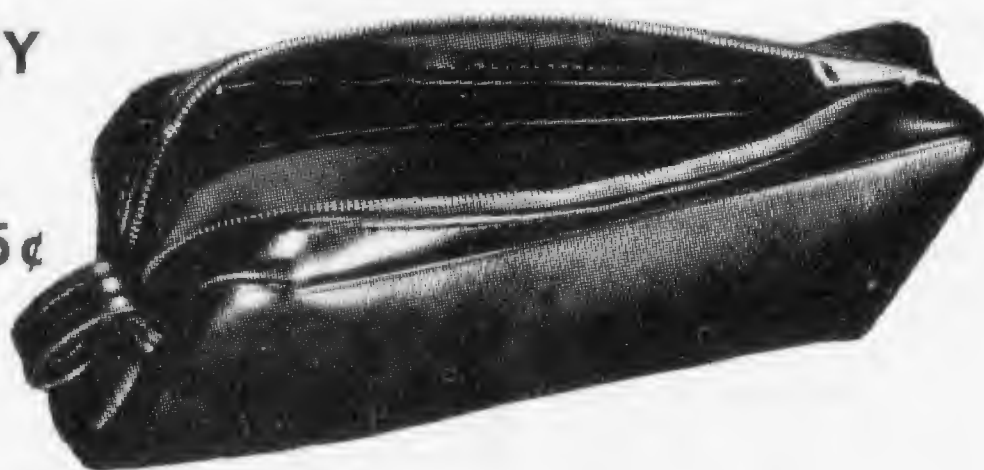


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FROM the FLOOR



Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

Just had a look at your new Contra Manual by Don Armstrong and think it's great. If anything will help bring back the longways dance this should. We're planning to include a complete contra course in our annual "Camporee" weekend. I think that part of our problem of "selling" contras has been that we never got

past the first simple dance or two with our square dance clubs so that it was like doing a one-night stand every time we mentioned contras. Then when we did have them on the floor we kept them there too long. I've had a lot better response this past year by including one contra a night and making it a tip by itself of no more than five minutes duration.

John Essex

Dartmouth, Nova Scotia

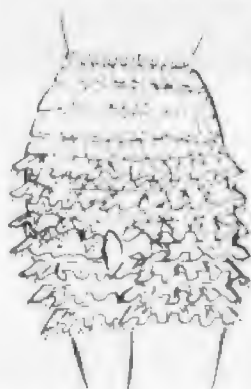
Dear Editor:

I read the article "The Dilemma of the Single Lady in Square Dancing" in the June issue of SQUARE DANCING. Even though I am one of the single men in square dancing, I understand her problem. In order to encourage the single clubs as well as the individual single dancers to participate in square dance functions, there needs to be an area where they can congregate to find a dancing partner . . . One of the possible solutions we are attempting in California is a Singles Association made up of singles clubs throughout the state. Our main function is an annual three-day con-

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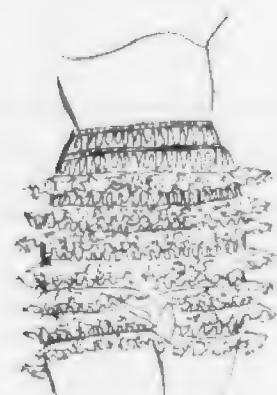


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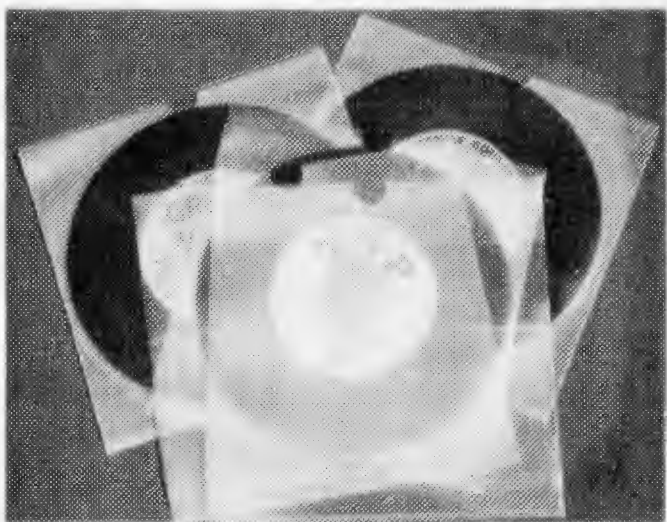
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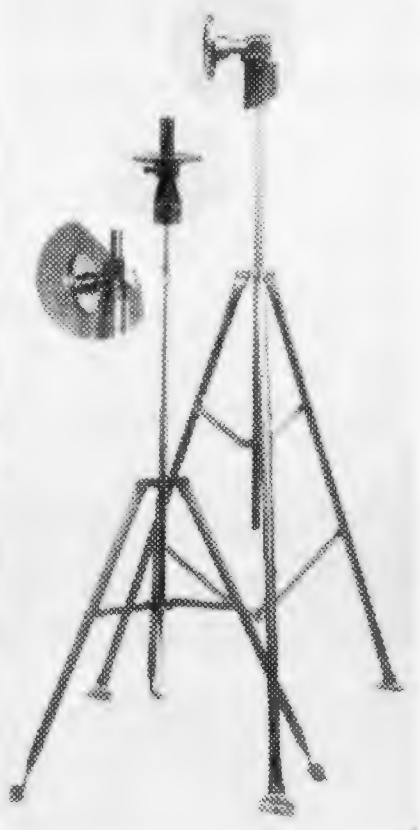
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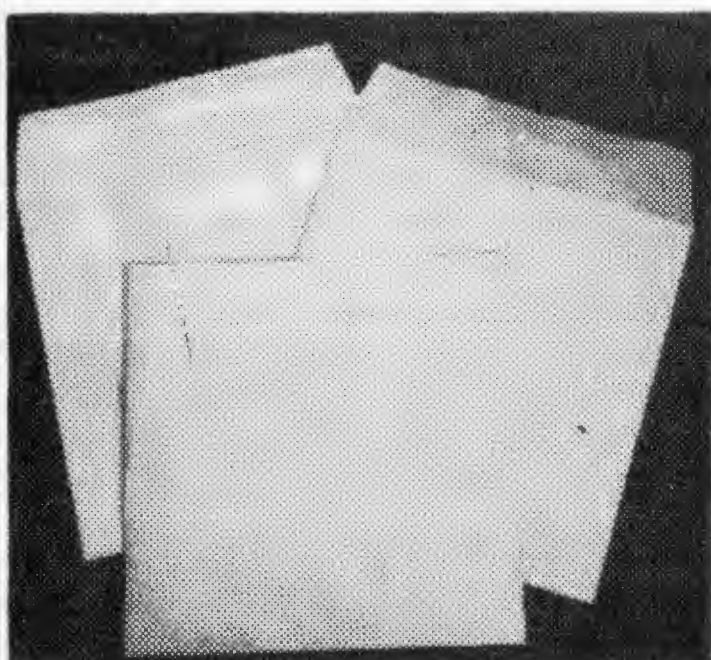


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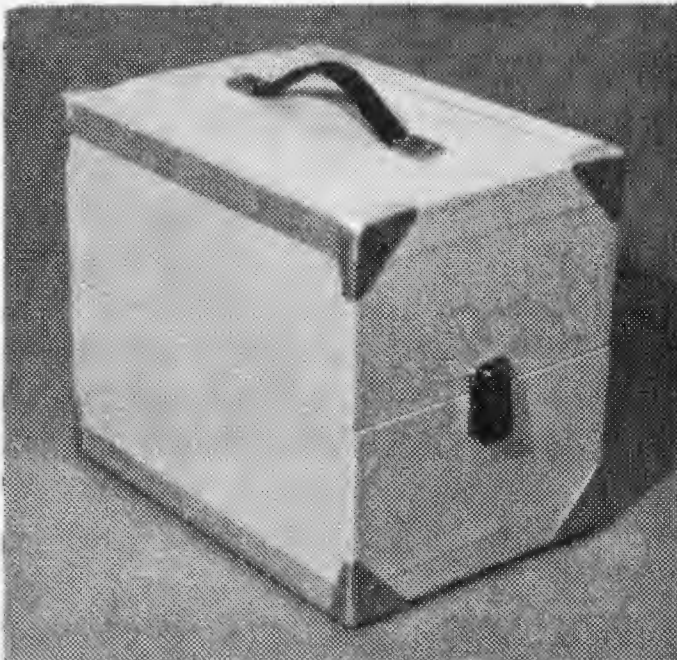
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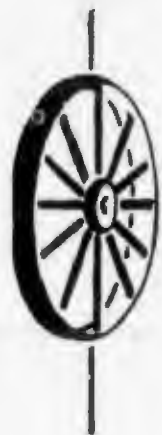


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By: Beryl Main



Beryl Main

vention held in different cities in the state. As an association, we applied for and received membership in the State Square Dance Council . . . We have brought our dilemma to the Council and our requests have not met with deaf ears. As a result, cooperation between the Singles association and other associations in the state has been gratifying. We have a "Pair Tree" banner that can be hung at dances and singles are told to meet in the area of the banner if they need a dancing partner. The "Pair Tree" looks like a pear tree and we also have

a half pear on a ribbon that reads "1/2 Pair," indicating the need for a partner and replacing the "SOLO" ribbon. It's a more subtle approach to finding a partner. Maybe an association, or at least a banner idea can be started in your area.

Don Hamm
Santa Clara, California

Dear Editor:

Why doesn't your magazine have a "Record Locator" corner — that is, help in locating hard to find square dance records? For example,



Callers—Do Your Club Programs Satisfy You?

Jay King's monthly notes for callers, "**Hashing It Over**," are written for the person who has the toughest job in square dancing—you, the club caller. You have to call two, three, even four times a month to the same people. You have to keep them interested—having fun—learning. I don't

know of a tougher assignment and I started writing **Hashing It Over** to help you. The hundreds of letters we get prove that the notes are doing the job.

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ORDER **NOW** FROM: Jay King, P.O. Box 462, Lexington, Mass. 02173.

I have been trying to obtain the following square dance instrumental records. Have tried to obtain them from nearby record stores but have had no luck. Can you help me? I'm looking for "California Here I Come" and "Waiting for the Robert E. Lee."

Herbert E. Snider
6 Coral Drive
Fairfield, New Jersey 07008

Can anyone help reader Snider? — Editor

Dear Editor:

I would like to show you much thanks for

your kindness that made me introduced as "Caller of the Month" — February, 1974, of your magazine. I think it is much honorable for the caller to be introduced at that column.

Kohtoro Nakamori
Tokyo, Japan

Dear Editor:

I had a nightmare in which I was trying to dance a contra in which some innovative caller was frustrating me with instructions like "tag the line the length of the hall, wheel and deal over and back, and swing above balance below then chain tag the contra corners." When

For Your Square Dancing Pleasure

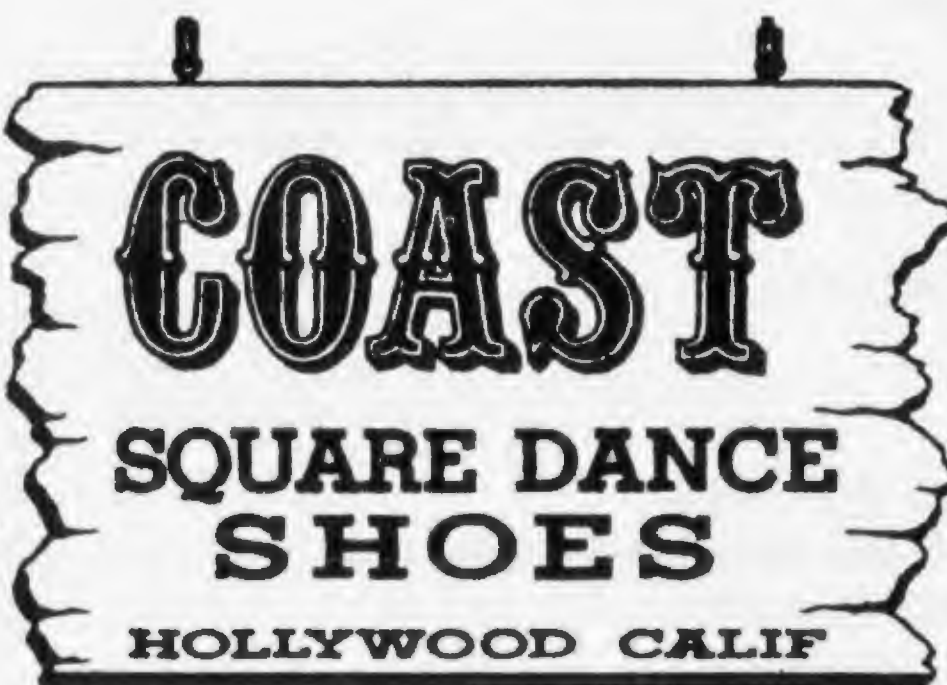
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I awoke I was hanging by my heels from the bar in my clothes closet. It was not until I had re-read both Don Armstrong's and Dorothy Shaw's articles that my heart resumed its normal beat . . . If you succeed in stirring up interest in contras I hope you will take a firm stand against publishing new creations by present-day callers. There are enough old, tried and true contras so that if the dancers will take the time to master them they'll be kept busy for years . . . Contras are, indeed, something special and must be allowed to stand on their own merits if we are not to lose the sole remainder of a once great group of recreational activities.

Clarence Metcalf
 Spotsylvania, Virginia

Dear Editor:

We see many letters to your and other like magazines in the square and round dance field regarding the cueing or non-cueing of rounds. May we plug for the full cueing of rounds? In 1966 we started to teach square and round dancing in New Zealand. Today we have 100% participation in rounds. Visitors are amazed at the full participation. Even visitors from overseas who have not danced the "old rounds" we still do get up and join in once they see that we cue fully. Surely there is a lesson here.

Art and Blanche Shepherd
 Christchurch, New Zealand

Dear Editor:

You guys do such a nice job of putting up promotional material that it is worth much more than you charge. Thanks and good dancing.

Mel Yohman
 Ft. Lauderdale, Florida

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scope records PRESENTS

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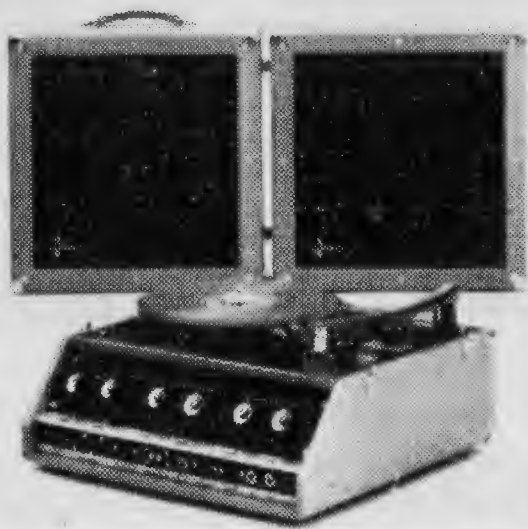
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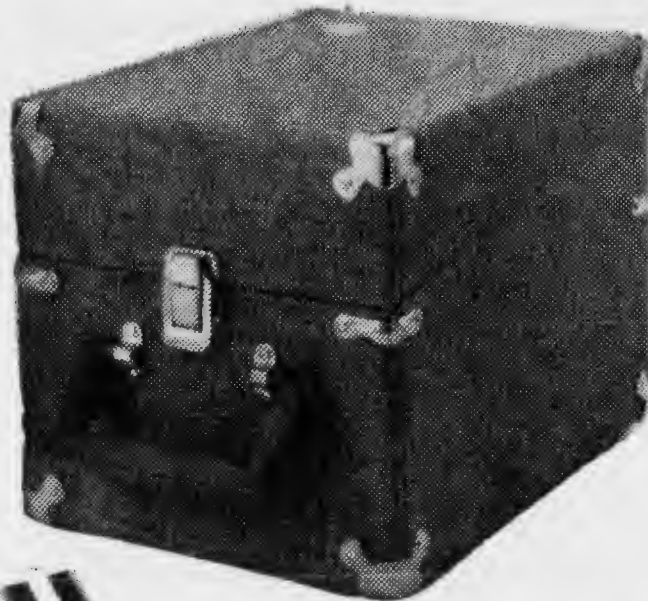
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SINGING CALLS

GYPSY WOMAN — Kalox 1161

Key: E Flat Tempo: 130 Range: HC
Caller: John Saunders LB Flat

Synopsis: (Break) Four ladies chain three quarters — chain straight across — sides face — grand square eight steps — left allemande — weave ring — do sa do — promenade (Figure) Head couples square thru four hands — corner do sa do — curlique — turn by right three quarters — girls trade — right and left thru — flutter wheel go full around — corner swing — promenade.

Comment: Country music by the Kalox Rhythm Boys. Has an interesting action pattern that is well timed. Try it! Rating: ☆☆☆

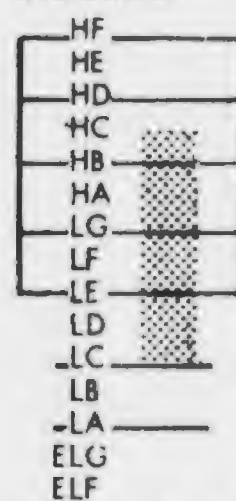
ALBERTA BOUND — Jay-Bar-Kay 152

Key: E Flat Tempo: 134 Range: HD
Caller: Red Bates LE Flat

Synopsis: (Break) Bow to partner — bow to

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases and unless otherwise noted, it may be assumed that singing calls are recorded in a medium range. In the case of hoedowns the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the call reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

corner — walk around corner — see saw partner — men star right once around — pick up own with arm around — star promenade — girls roll back to left allemande — weave ring — do sa do — promenade (Figure) One and three promenade halfway — down middle right and left thru — whirl away half sashay — up to middle and back — slide thru — right and left thru — pass thru — trade by — swing corner — left allemande — promenade.
Comment: A pop country western stepped up to a fast square dance tempo. An easy action pattern that should be slowed down a bit.
 Rating: ☆☆

RAG TIME CALL — Lucky 019
Key: E Flat **Tempo:** 130 **Range:** HB Flat
Caller: John Hed **LC**
Synopsis: (Break) Four ladies promenade — home and swing — join hands circle left — left allemande — weave ring — do sa do own — promenade (Figure) Head couples square thru four hands — do sa do corner — swing thru — girls circulate — boys trade — boys run right — bend the line — slide thru — square thru three quarters — swing corner — promenade.

Comment: A nice bouncy number with good timing and accompaniment. The action pattern works for most levels. Rating: ☆☆☆

THE STREAK — Kalox 1163
Key: C **Tempo:** 130 **Range:** HC
Caller: C. O. Guest **LC**
Synopsis: (Break) Four ladies chain across — chain back home — join hands circle left — left allemande — weave ring — do sa do — promenade (Figure) One and three right and

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Honeymoon Feeling	Wagon Wheel 608
Big Boss	Red Boot 162
Turn On Your Light and	
Let It Shine	Blue Star 1980
Ain't Love A Good Thing	Red Boot 163
A Lot Of Tenderness	Kalox 1159

ROUND DANCES

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My Darling	Wagon Wheel 504
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left thru — two and four do sa do — star thru — pass thru — swing corner — left allemande — weave ring — do sa do — promenade.

Comment: A novelty number with an easy pattern for all dance levels but probably won't hold up for long. Rating: ☆☆

It is with deep regret that we publish this month's record reviews — the last done for us by our friend, the late Joel Orme.

RAGGED BUT RIGHT — Lore 1145

Key: F Tempo: 132 Range: HC
Caller: Stan Reubell LD

Synopsis: (Break) Join hands circle left — allemande corner — swing at home — men star left — turn thru with partner — left allemande — weave in and out — meet own do sa do — promenade (Figure) Heads lead right — circle — break make a line — rock up and back — do sa do full around — flutter wheel — curlique straight across — walk and dodge — allemande corner — walk by own — swing right hand lady — promenade.

Comment: A lively number with a jam session group of instruments. Banjo, Guitar, Piano and Bass. (Lots of music.) Active pattern that will keep the dancers moving. You might like it. Rating: ☆☆☆+

FOUR WALLS — Blue Star 1988

Key: C Tempo: 130 Range: HC
Caller: Bob Fisk LG

Synopsis: (Opener) Sides face grand square — four ladies chain across — chain back — promenade (Middle break & Ending) Four ladies chain across — chain back — join hands circle — left allemande — weave ring — do sa do — promenade (Figure) Heads promenade halfway — down the middle — do sa do — fan the top — balance — right and left thru — pass thru — curlique — walk and dodge — partner tag — swing corner — promenade.

Comment: Blue Star Rhythmaire music to a good singing tune. Uses some different patterns. (Fan the Top). Rating: ☆☆☆+



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THAT SAME OLD WAY — Longhorn 1007
Key: B Flat **Tempo:** 130 **Range:** HC
Caller: Lee Swain **LB Flat**
Synopsis: (Break) Left allemande corner — turn partner by right — men star left — turn partner by right — corner allemande — come on back and swing — promenade (Figure) All four couples promenade halfway — one and three square thru four hands — meet corner curlique — walk and dodge — partner trade — right and left thru — flutter wheel — pass thru — swing corner twice — promenade.

Comment: A country western tune with a plunk-in' Banjo, Drums, Guitar, Bass and Harmonica accompaniment. Good contemporary action. Rating: ☆☆☆

Mm Mm GOOD — Kalox 1158
Key: D **Tempo:** 130 **Range:** HC
Caller: C. O. Guest **LD**
Synopsis: Complete call printed in workshop.
Comment: A good lively tune with a chance to ham it up a little. An easy action pattern and a good instrumental could make it a good one. (You'll have to work with the words.) Rating: ☆☆☆

PAPER ROSES — Blue Star 1987
Key: C **Tempo:** 130 **Range:** HD
Caller: Nate Bliss **LB**
Synopsis: (Break) Join hands circle left — left allemande — go forward two — boys star by

right straight across — left allemande — weave ring — do sa do — promenade (Figure) Four ladies promenade inside — home swing — head two curlique — girls run — turn thru — split outside two — make a line — forward and back — curlique — boys run — swing corner — promenade.

Comment: A country western ballad with an active contemporary pattern that is a nice change for boys and girls. Try it!

Rating: ☆☆☆

TOO MANY RIVERS — Long Horn 1008
Key: C **Tempo:** 130 **Range:** HA
Caller: Walt McNeel **LA**
Synopsis: (Break) Ladies center back to back — men run around outside track all the way — do paso — partner left allemande — four men make a backup star — slip clutch — left allemande — right and left grand — meet own and promenade (Figure) Head couples square thru four hands — corner lady do sa do — swing thru — boys run right — bend the line — flutter wheel — square thru three quarters — swing corner — promenade.

Comment: A flowing number with a good tune to sing and an easy action pattern you should be able to relax with. Rating: ☆☆☆

SUNRISE — Hi-Hat 439
Key: G **Tempo:** 130 **Range:** HB
Caller: Ernie Kinney **LG**
Synopsis: (Break) Four ladies promenade once

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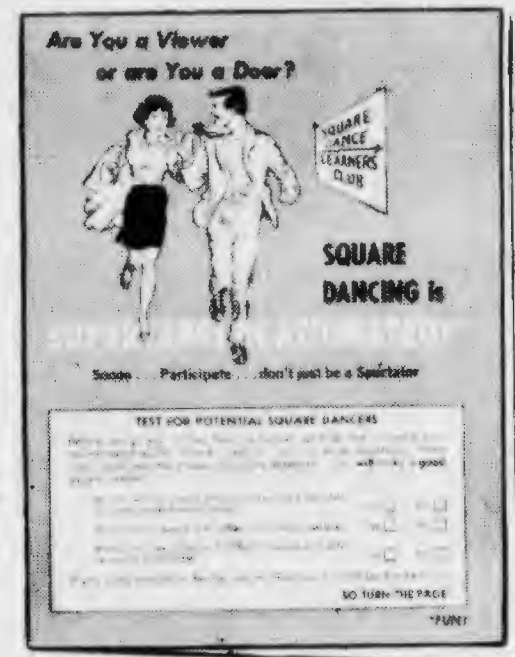
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around — turn partner by right — men star left — promenade — one and three wheel around — right and left thru — slide thru — pass thru — left allemande — do sa do own — promenade (Figure) One and three promenade halfway — down middle — star thru — zoom and go — double pass thru — cloverleaf — center four square thru three quarters — allemande left corner — do sa do own — swing corner — promenade.

Comment: An old classic stepped up in tempo to a fast square dance clip. An interesting pattern that moves right along. Good music from Banjo, Bass, Piano, Clarinet and Guitar.
Rating: ☆☆☆

HONEYMOON FEELING — Wagon Wheel 608
Key: C Tempo: 130 Range: HB Flat LC
Caller: Ken Bower
Synopsis: Complete call printed in Workshop.
Comment: A good singing melody and backup music. A relaxing change of pace number.
Rating: ☆☆☆

THAT LUCKY OLD SUN — MacGregor 2153
Key: B Flat Tempo: 136 Range: HB Flat LB Flat
Caller: Monty Wilson
Synopsis: (Figure) Sides face — grand square — four ladies chain across — chain back — heads square thru four hands — eight chain thru — swing corner — left allemande —

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weave ring — do sa do — promenade.

Comment: A quickstep ballad with a lot of words and continuous action. (Four choruses only.) If you like to sing a solo it could be a good one. Rating: ☆☆☆

TEXAS RODEO — Top 25301

Key: E Flat Tempo: 130

Range: HC

Caller: Wally Cook

LE Flat

Synopsis: (Break) Four ladies promenade once around — do sa do own — corner allemande left in alamo style — balance — swing thru two by two — balance again — swing thru — turn thru — corners allemande — swing own — promenade — swing (Figure) Four ladies

chain across — head couples up and back — pair off — do sa do outside two — spin chain thru — boys run right — wheel and deal two by two — sweep a quarter more — cross trail — swing corner — promenade — swing.

Comment: Banjo, Drums, Guitar and Piano accompaniment to an easy tune with not much variation. Easy action pattern. Rating: ☆☆☆

UNCLE JOE HENERY'S — Kalox 1160

Key: D

Tempo: 130

Range: HD

Caller: C. O. Guest

LD

Synopsis: (Break) Four ladies promenade inside — swing at home — join hands circle left — left allemande — weave ring — own do sa do

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— promenade (Figure) Heads square thru four hands — corner do sa do — swing thru — spin the top — one quarter more — right and left thru — dive thru — square thru three quarters — turn corner left full turn — roll promenade.

Comment: A change of pace rhythm with Kalox Rhythm Boys music. Good action pattern that keeps the dancers moving but not running. Rating: ☆☆☆

GOOD MORNIN' LOVIN' — Square Tunes 158
Key: D Tempo: 132 Range: HD
Caller: Bob Poyner LF Sharp
Synopsis: (Opener) Sides face grand square —

four ladies chain — chain back — roll promenade (Alternate break) Heads face grand square — four ladies chain across — chain back — roll promenade (Figure) Heads square thru four hands in the middle — do sa do corner — eight chain thru — cross the ring — swing corner — promenade.

Comment: A Banjo plunkin' number with a real twang. Easy action eight chain thru pattern. It moves right along. Rating: ☆☆☆

LITTLE GIRL OF MINE — Jay-Bar-Kay 154
Key: D Flat Tempo: 134 Range: HD Flat
Caller: Carl Hanks LD Flat
Synopsis: (Break) Four ladies chain — join

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hands circle left — allemande left — allemande thar — forward two — right and left — men back up and star — shoot star — box the gnat — pull by — allemande left — promenade (Figure) Heads square thru four hands — corner lady do sa do — swing thru — boys trade — boys run around that girl — bend the line — pass thru — partner trade and a quarter more — curlique — boys run right — slide thru — swing — promenade.

Comment: A good lively picker upper for a crowd that likes to move. A swinging number from the late twenties and thirties. Could be a pleaser with good action pattern.

Rating: ☆☆☆+

AMARILLO BY MORNING —

Swinging Square 2367

Key: E Flat Tempo: 130 Range: HC
Caller: Ken Oppenlander LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left — allemande corner — do sa do own — swing corner — promenade (Figure) One and three star thru — do sa do — pass thru to outside two — do sa do — swing thru — spin the top — right and left thru — square thru two hands — trade by — swing corner — promenade.

Comment: Blue Star Rhythmaire music with a nice easy pace and the action pattern keeps all the dancers moving.

Rating: ☆☆☆+

I'D LIKE TO BE THE ONE YOU SAY GOOD MORNIN' TO — Windsor 5047

Key: D Flat Tempo: 128 Range: HD Flat
Caller: Mort Simpson LB Flat

Synopsis: (Break) Circle left — ladies center — men sashay — rollaway half sashay — left allemande — weave ring — own do sa do — left allemande — promenade (Figure) One and three promenade halfway — sides square thru four hands — do sa do — swing thru — boys run — bend the line — sweep a quarter — dive thru — square thru three hands — swing corner — promenade.

Comment: A change of pacer with a good action pattern that keeps the dancers bouncing right along.

Rating: ☆☆☆+

HELLO TROUBLE — Kalox 1162

Key: G Tempo: 128 Range: HB
Caller: Harry Lackey LB

Synopsis: (Break) Circle left — allemande left — curlique — boys run right — left allemande — weave ring — do sa do own — promenade (Figure) One and three square thru four hands — do sa do corner — curlique — scoot back — boys run right — up and back — square thru three quarters — swing corner — promenade.

Comment: Good bouncy tune with strong accompaniment from Fiddle, Drums, Piano, Bass, Guitar and Trumpet. Good action pattern with a Curlique and Scoot Back.

Rating: ☆☆☆

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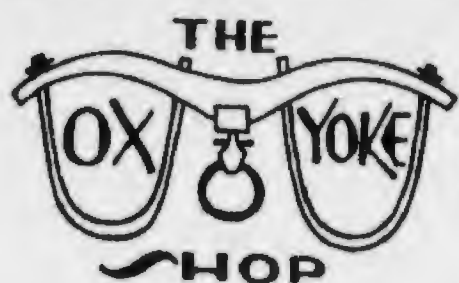
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CECILIA — MacGregor 2154

Key: B Flat Tempo: 130

Range: HD

Caller: Monty Wilson

LD

Synopsis: (Figure) Four ladies chain three quarters — heads rollaway with half sashay — in the middle do sa do — star thru — split the outside two — make line of four — all eight curlique — boys run right — do sa do outside two — make ocean wave — spin chain thru — girls circulate two times around — boys run — wheel and deal face those two — sweep a quarter more — star thru — dive thru — circle four half way around — right and left thru — pass thru — star thru — right and left thru once more — square thru for

hands — trade by — swing corner — promenade.

Comment: A familiar tune with a lot of action. Complete figure goes thru four times and keeps everyone moving. Rating: ☆☆☆

MR. SANDMAN — Scope 580

Key: G Tempo: 128

Range: HB

Caller: Clyde Drivere

LA

Synopsis: (Break) Circle left — allemande corner — do sa do own — four men star left — pick up partner star promenade — back out full turn — four ladies chain — chain back — roll promenade (Figure) Head two couples promenade halfway — down the middle right

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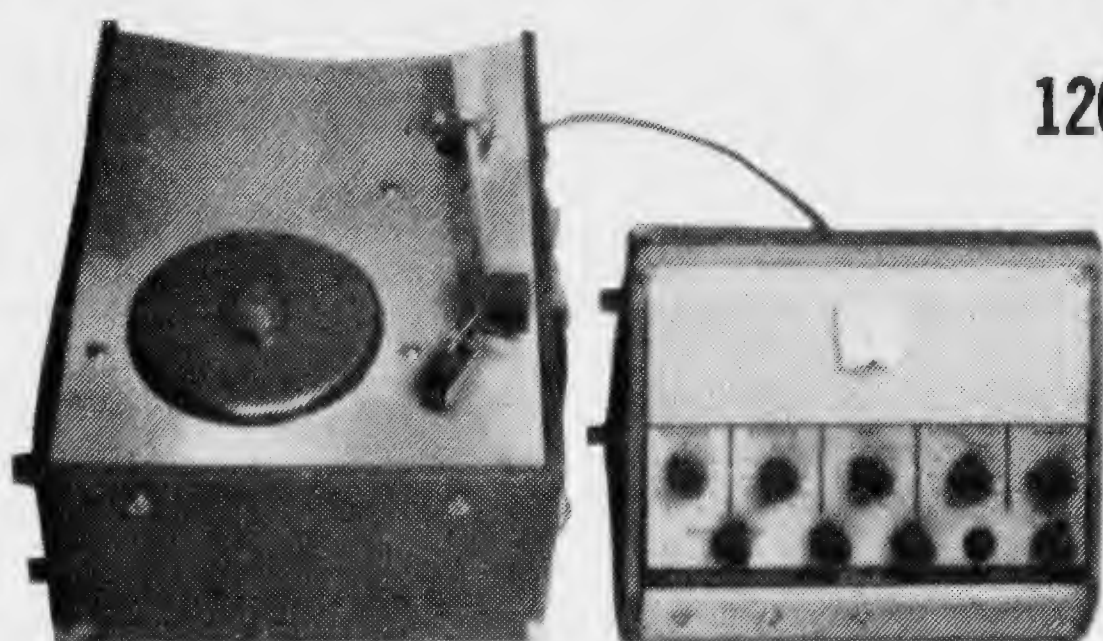
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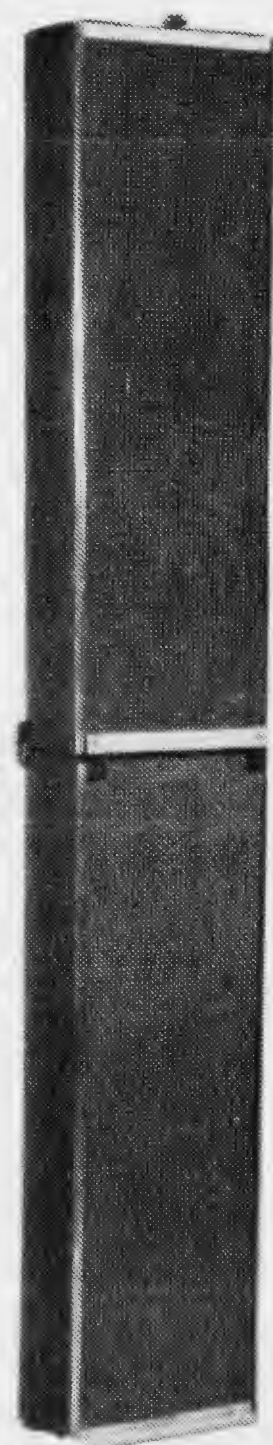


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and left thru — slide thru — pass thru — square thru three hands — cloverflo — swing corner — allemande new corner — come back promenade.

Comment: A classic pop number of a few years ago with a contemporary action using a Cloverflo. A smooth flowing song and dance number.
Rating: ☆☆☆

FIRST DAY OF THE REST OF MY LIFE — Blue Star 1989

Key: B Flat **Tempo:** 130 **Range:** HC
Caller: Roger Chapman **LB Flat**
Synopsis: Complete call printed in Workshop.
Comment: A lively number with good music

from the Blue Star Rhythmaires. The action pattern should make an interesting dance for the more advanced dancer. Rating: ☆☆☆

YOU'RE WEARING ME DOWN — Wagon Wheel 128

Key: F **Tempo:** 128 **Range:** HA
Caller: Don Franklin **LF**

Synopsis: (Break) Circle left — walk around corner — see saw own — men star right one time around — left allemande — do sa do — left allemande — promenade (Figure) Heads promenade halfway — sides square thru four hands — square three — cloverflo — swing corner — left allemande — come back and

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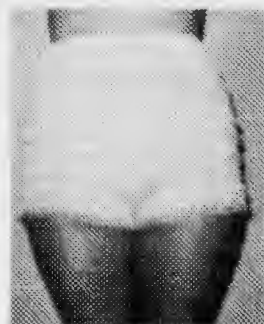
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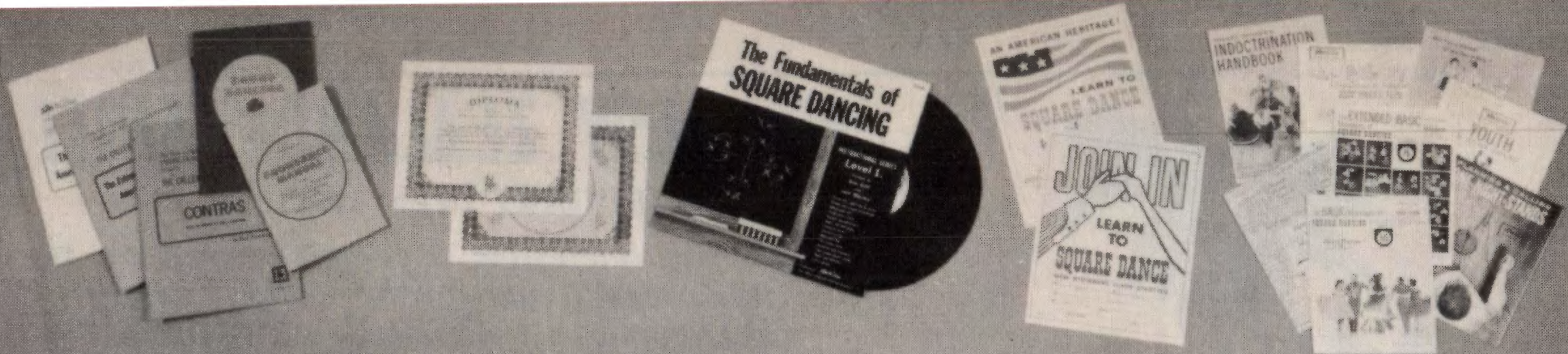
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Comment: A soft flowing number with a swinging accompaniment from Piano, Trumpet, Drums, Guitar and Bass. Rating: ☆☆☆+

SYLVIA'S MOTHER — Grenn 12144

Key: C **Tempo:** 130 **Range:** HD
Caller: Dick Leger **LC**

Synopsis: (Figure) Four ladies chain — head ladies chain back — heads promenade three quarters — sides star thru — pass thru around one — make a line — go up and back — all star thru — double pass thru — cloverleaf — centers square thru three hands — allemande left — weave the ring — pass by — promenade the next.

Comment: A well timed novelty number that should be good for a few times with any square dance club. A well timed contemporary pattern. Rating: ☆☆☆+

WE SHOULD BE TOGETHER — Square Tunes 157

Key: D **Tempo:** 130 **Range:** HA
Caller: Jack Livingston **LD**

Synopsis: (Intro) Walk around corner — see saw own — join hands circle left — men star right — left allemande — weave ring — do sa do — promenade (Alternate break) Sides face grand square — left allemande — weave ring — do sa do — promenade (Figure) Heads square thru four hands — corner do sa do — star thru — right and left thru —

pass thru — bend the line — up and back — rollaway — curlique — boys run right — corner swing — promenade (Alternate figure) Heads star thru — frontier whirl — swing thru — boys run right — bend the line — up and back — swing thru — box the gnat — right and left thru — pass thru — partner trade — square thru three hands — corner swing — promenade or sides face grand square.

Comment: Country tune with a lot of String and Drum accompaniment. Interesting pattern.

Rating: ☆☆☆+

COUNTY FAIR — Lucky 101

Key: E Flat & F **Tempo:** 130 **Range:** HC
Caller: Bill Martin **LB Flat**

Synopsis: Complete call in Workshop.

Comment: A good singing melody and a lively bounce to the accompaniment. A familiar well timed action pattern. Rating: ☆☆☆

KEEP ON SINGING — MacGregor 2152

Key: A **Tempo:** 130 **Range:** HC Sharp
Caller: Tommy Stoye **LE**

Synopsis: (Opener & Ending) Walk around corner — see saw own — join hands circle left — allemande corner — do sa do — four men star by left — turn partner right — left allemande — swing partner — promenade — swing at home (Figure) Heads promenade halfway — in middle right and left thru —

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flutter wheel — sweep a quarter — pass thru — do sa do — allemande left — turn partner right — swing corner — promenade.

Comment: A country western song with a little different musical group — Saxophone, Piano, Drums, Guitar and Bass. The action pattern is easy. Rating: ☆☆

HOW DO YOU DO — Jay-Bar-Kay 155

Key: C Tempo: 132 Range: HA
Caller: Kip Garvey LA

Synopsis: (Break) Walk around corner — turn partner do paso — make an allemande thar — back right up — slip the clutch — left allemande — weave ring — do sa do — promenade (Figure) Heads flutter wheel one time — square thru two hands — do sa do — spin the top — girls move up box the gnat — slide thru — square thru three hands — swing corner — left allemande — come back and promenade.

Comment: A lively one with lots of go. A group that likes to move right along will like it. You may not be able to swing and allemande left then promenade but give them an extra swing and forget the allemande. Rating: ☆☆☆

SHE'S JUST A KISSIN' COUSIN OF MINE — Windsor 5046

Key: B Flat Tempo: 130 Range: HD
Caller: Dick Parrish LD

Synopsis: (Break) Four ladies promenade inside — home swing — allemande — curlique at home — boys run right — left allemande — weave ring — do sa do own — promenade (Figure) Heads square thru four hands — corner girl right and left thru — swing thru two by two — boys run right — half tag — trade and roll — swing corner — left allemande — promenade (Alternate figure) Heads square thru four hands — do sa do make ocean wave — recycle go on round — swing thru — boys trade — boys run — wheel and deal — swing corner — promenade.

Comment: A bouncy number using a little different singing call pattern. Half Tag, Trade & Roll and Recycle. Could be interesting for workshop dancers. Rating: ☆☆☆+

MY HEART SKIPS A BEAT — Kalox 1164

Key: F Tempo: 132 Range: HD
Caller: Harper Smith LC

Synopsis: (Break) Four ladies chain three quarters — join hands circle left — four ladies rollaway — circle left — left allemande — weave — do sa do — promenade (Figure) Heads promenade halfway — right and left thru — flutter wheel in middle — sweep a quarter — pass thru — do sa do — swing thru — boys trade — swing — promenade.

Comment: An old favorite of a few years ago with a contemporary figure and lively music from Guitar, Drums, Fiddle, Clarinet, Piano

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KIDS SAY THE DARNDDEST THINGS —

Jay-Bar-Kay 150

Key: D, E Flat & E Tempo: 130 Range: HB
Caller: Red Bates LA

Synopsis: (Break) Circle left — walk around corner — left around own — men star by right once around — left allemande — weave ring — do sa do own — promenade (Figure) Heads star thru — pass thru — circle up four — head men break — make a line — go up and back — slide thru — pass to center — swing thru — turn thru — left allemande — weave ring — own do sa do — promenade.

Comment: A novelty number with an easy action pattern and two key changes.

Rating: ☆☆☆

HONEYMOON FEELIN' — MacGregor 2155

Key: B Flat and C Tempo: 132 Range: HB Flat
Caller: Kenny McNabb LB Flat

Synopsis: (Break) Allemande left — do sa do own — men star by right — left allemande — box the gnat — girls star left — meet partner curlique — left allemande — swing partner — promenade (Figure) Four ladies chain three quarters — heads flutter wheel — pass thru — star thru — pass thru — face partner — pass thru — swing corner — promenade.

Comment: A good change of pace number with an easy plunkin' Banjo. The timing is a little close and keeps the dancers moving.

Rating: ☆☆☆

ROUND DANCES

SWEETHEARTS PROMENADE — Grenn 14195

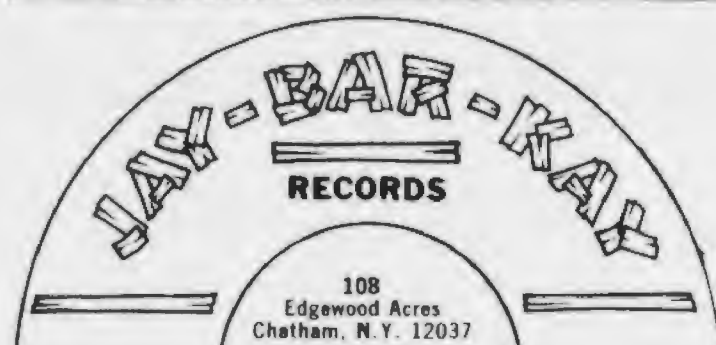
Choreographers: Jack and Anne Fournier

Comment: Not a difficult two-step. The music has the big band sound and the tune is the old favorite "Sweethearts On Parade."

HAPPY TRUMPETER — Flip side to Sweethearts Promenade

Choreographers: Glen and Beth McCleod

Comment: Lots of action in the dance routine. The music is peppy.



JK-154

"LITTLE GIRL OF MINE"

Caller: Carl Hanks

JK-155

"HOW DO YOU DO"

Caller: Kip Garvey

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HOEDOWNS

JAM-BAL — Blue Star 1990

Key: C

Tempo: 134

Music: The Bayou Ramblers — Banjo, Fiddle, Drums, Guitar, Bass

T FOR TEXAS — Flip side to Jam-Bal

Key: G

Tempo: 134

Music: The Bayou Ramblers — Banjo, Fiddle, Drums, Bass, Guitar

Comment: A conventional hoedown with a lot of downbeat from Bass and Drums.

Rating: ☆☆☆

ALBUMS

SHELBY—Windsor WLP 308

Comment: A long playing album called by Shelby Dawson with help from wife Laura Lee on two singing call duets. Each side alternates with three singing calls and two patter calls. The singing calls appear to be the called version of Shelby's recent single releases and the patter calls were taped live at a dance. Crowd noises in the middle of several of the patter calls may make it difficult for patio dancers to hear all of the words of the caller. Mainstream dancers should be able to dance to this record without any difficulty.

FUN DANCE — Good Old Days — Musical Arts Production FD-LP 101

Comment: A collection of fun dances for one-night-stands and party dances has been sorely needed for some time and it appears this album may help fill that need. The music is good with a very brief instructional cue band by Shelby Dawson just prior to each dance. Dances include: Pata Pata, Hokey Pokey, Good Old Days Mixer, Irish Washer Woman (Jessie Polka), Patty Cake Polka, Amos Moses, Wipe Out Hand Dance and Virginia Reel. Instructions for Pata Pata are brief and vague and do not agree with the cue band instructions nor with the standard Pata Pata version currently being

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JK-156

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Caller: Randy Anderson

JK-157

"IF WE MAKE IT THROUGH DECEMBER"

Caller: Ken Anderson

JK-148

"XMAS MEDLEY"

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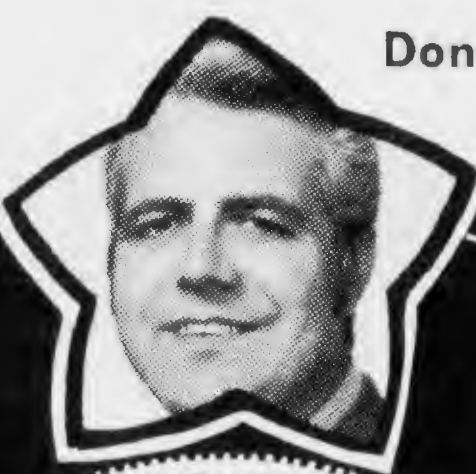
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SQT 158
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P10-118
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danced. Overall the instructions are so brief it is almost necessary to be familiar with the dances in order to be able to figure out the routines. More detailed and complete instructions would greatly help the novice trying to learn these dances.

SQUARE DANCE SOUNDS — Blue Star LP 1026
By Jerry Helt & Johnnie Wykoff
Comment: Jerry and Johnnie have paired up on this album in such a manner that it can only be spelled F-U-N. Well produced, this album has quality, excellent choreography, variety and balance. Each side alternates with three Blue Star hit singing calls and two patter

calls within the basic seventy-five plus such figures as Flutter Wheel, Sweep a Quarter, Curlique and Tea Cup Chain which is directionally called. It's obvious the two had a good time recording this and you should have an equally enjoyable time dancing or listening to it.

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SPECIALTY RECORD

OLD BUSTER — Blue Star 9002
 Music: Blue Star Band
 Caller: Al "Tex" Brownlee

OLD BUSTER'S ANSWER — Flip Side to OLD BUSTER

Music: Blue Star Band
 Caller: Chuck Borella

Comment: OLD BUSTER is a re-release of Tex Brownlee's OLD HECKLER on Blue Star which came out some 10 or more years ago. OLD BUSTER'S ANSWER is a reply to the first side. Both are afterparty type songs with a rhyming story line. Lyrics to the songs are not supplied with the record.

Next month this section will be taken over by a new record reviewer. Watch for the announcement. Also, we welcome your comments.

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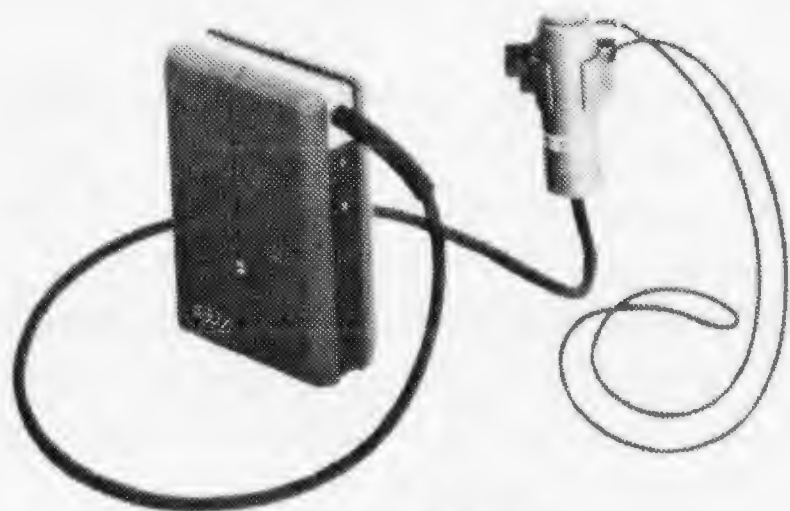
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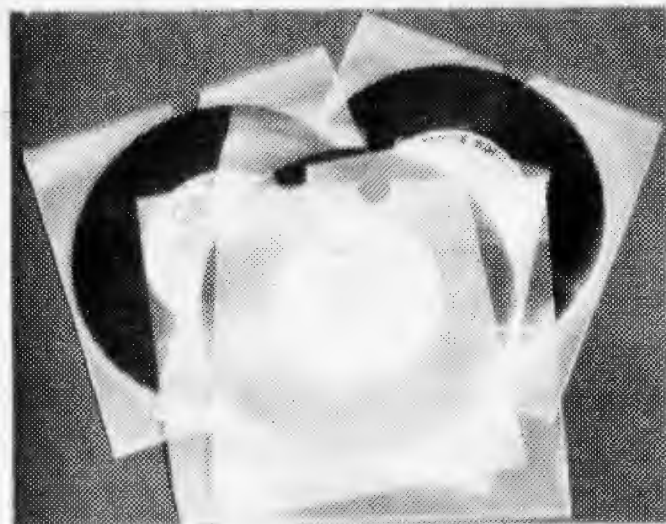
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Nov. 1-3—24th Annual Fiesta De La Cuadrilla, Balboa Park, San Diego, California

Nov. 1-3—S/D Weekend, Hospitality Motor Inn, Fort Wayne, Indiana

Nov. 1-3—Fall Jug End, So. Egremont, Ma.

Nov. 1-3—Potawatomi Pow Wow, Pokagon State Park, Angola, Indiana

Nov. 7-9—Annual 49's Encampment S/D, Furnace Creek Ranch, Death Valley, California

Nov. 8-9—Autumn Holiday, Sheraton-Biloxi Motor Inn, Biloxi, Mississippi

Nov. 8-9—Tammany Twirlers 12th Annual Festival, Slidell, Louisiana

Nov. 8-9—17th OASDA Square-A-Rama, Bonneville School & Weber State College, Ogden, Utah

Nov. 8-9—5th Maritime S/D Convention, Lord Nelson Hotel, Halifax, Nova Scotia, Canada

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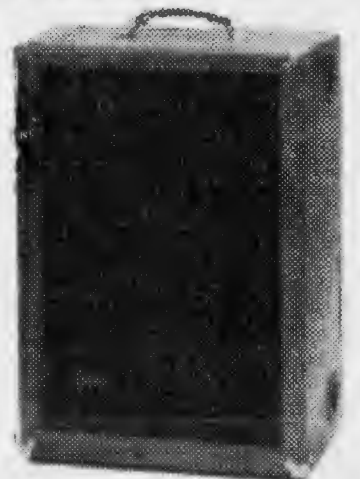
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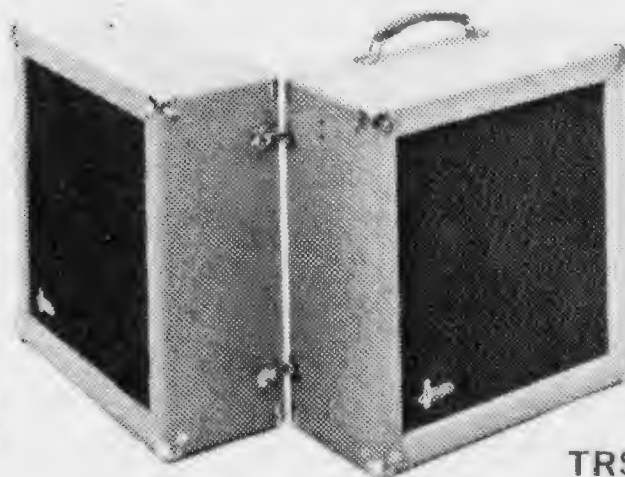
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IN MEMORIAM

While on his way to Los Angeles from Nevada where he planned to continue his many activities in the square dance field, Dave Friedman passed away suddenly. Dave was very active in the promotion of the annual Silver State Square Dance Festival which is held in Reno, Nevada. Bunny, his wife, wishes to thank the friends who sent condolence cards, flowers and made charitable contributions in his name. Dave will be missed by all who knew him.



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